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DESIGN

B&B Italia introduces the latest outdoor products, all strictly high design (pg. 182). The new Living Divani collection with the main focus on the most recent version of the Frog armchair (pg. 62). The high performance of the new fridges and freezers in the renovated Frigo2000 showroom (pg. 178).

PLACES

Bisazza debuts in New York with a store in Chelsea and a collaboration with India Mahdavi (pg. 75). In Wattens, Austria, Swarovski re-opens the Worlds of Crystal, with some surprising and famous interventions (pg. 105). In Lausanne, at Mudac, L'éloge de l'heure exhibition, dedicated to Time (pg. 187).

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Interview with Martino
Gamper focussing on the relationship between traditional handicrafts and design (pg. 26). Palafitte by Giacomo Moor, a limited edition in woodwork (pg. 29).
Artemest, the e-commerce platform dedicated to Italy's excellent handmade products, online only (pg. 83).

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BE UNIQUE

Revisiting uniqueness, often tailor-made by expert hands, with manual knowledge and the fantasy of innovation. A field of experimentation that we have been looking at in this June edition and which boasts some established creators – from Antonino Sciortino, an iron virtuoso. to Martino Gamper, with his ability to unite project and tradition (not to mention our own celebrity reporter of the Design & Craft special feature) – as well as emerging designers and makers (reviewed in the same feature). Uniqueness is a value that extends to places, homes, designer interiors. Be it a famous villa (like that belonging to Eileen Gray facing onto the cliffs of Roquebrune-Cap-Martin where Le Corbusier lived and where he left his murals), an island (the Isola delle Rose, in Venice, where period architecture has been subject to the expert intervention by Matteo Thun to convert it into a five-star resort), or a designer apartment (such as that belonging to Pierre Pozzi who used paper to transform its domestic interior into a stage for his works of art). Uniqueness is also the personalisation of the areas, with materials to be chosen to reflect the spirit of the place and personal taste, as recommended by the specific parts of Inside Design. All to design a made-to-measure home – truly unique.



Poliform | Varenna



DESIGN& CRAFT

Not just a passing trend, nor a simple return to the past. Renewed interest in artisan design, which is seeing growing collaboration between designers, artisans, editors and producers coincides with a different approach to design and especially of the values inherent in objects and production itself, with an unprecedented look at uniqueness and local culture. And Italy is the fertile land par excellence

THE DESIGNER/ Martino Gamper reworks objects, combining research, artisan techniques and the many definitions of design

From 6 June to 13 September, the Museion in Bolzano hosts his exhibition Design is a state of mind, in collaboration with the Serpentine in London and the Pinacoteca Giovanni and Marella Agnelli, which have already hosted it. Gamper has taken collections by several contemporary designers and traced the inspiration of each one to illustrate the relationship we have with articles and their stories. Famous for his many reworkings on the theme of the chair, he sees interaction as the indispensable focal point of his design, with which he has constructed an original approach to reinterpretation. He is currently recharging his creative batteries and planning his future with a two-month stint at the American Academy in Rome, away from his home in London. Following experience as a cabinet-maker between the age of 14 and 19 in Merano, a period in Matteo Thun's industrial design studio in Milan and diplomas in sculpture and design in Vienna and London, Martino Gamper works and thinks as an artisan, but sees himself as a designer to all intents and purposes and includes collaboration in serial production to his personal research. Much is said about design updating artisan traditions: is this just a question of new shapes and decorations or is it something more? It is normal to link the idea of craftsmanship with that of the hand and manual skills, but artisanship is also a question of the mind. The artisan combines thought with doing. In Italy in particular, the artisan is considered a mere executor. While in British tradition design is the child of the Arts and Crafts of William Morris and therefore there has never been a true distinction. This is the idea that is uppermost right now. Your design attitude seems more oriented towards the process than the end product, it seems to follow your thought more than a commission: is this the difference between industrial and artisanal design? I would rather call it a different creative freedom. I personally tend to safeguard this independence, without sticking to any precise need, if not those imposed by the object I have designed. I like to be able to freely compare my experience as a cabinet maker with the various kinds of artisan knowhow and work together, to create new things from my everyday experience of life. The tradition of Italian furniture companies is based precisely on this blend of artisanal skills and design and you yourself have seen this, recently for example with Moroso and the St. Mark chair. Yes, there as with Magis, in Italy, or Thonet and Established & Sons abroad, I found the same language used in artisan workshops, the only one I manage to use in my designs. At Moroso, in particular, I met uncle Marino (as everyone calls Marino Mansutti, Patrizia Moroso's uncle, -Ed.). He has worked with the designers for decades and is accustomed to interpreting their ideas with his own. It was fun, just like playing. It is however another method. When you work for companies, the creative relationship that happens is different from that you elaborate when you work for yourself. What advice would you give to youngsters thinking about self-production? In my experience as a curator for private foundations and category confederations, I have tried to promote dialogue between designers and artisan companies to create an exchange of knowledge for products with a history and long-lasting impact, the aim being to leave behind a logic that separates artisanship from those who sell the articles this produces. I would advise younger people to do an apprenticeship as part of their studies and to construct a business and commercial market for their articles. Without forgetting that design is not static and it includes lots of realities and processes. www.martinogamper.com . + elledecor.it



ANGUS MIL

DESIGN & CRAFT



INTERNOITALIANO/ As usual, Temù has been given the name of an Italian town. This three-lobed stool, produced exclusively with the turning technique, expands the collection of the brand set up by Giulio lacchetti in 2012 to increase the value of Italian manufacture, uniting self-production with online sales. Open to collaboration with other designers, it reworks the custodian qualities of traditional Italian living. www.internoitaliano.com



SECONDOME GALLERY/

Say Padiglioneitalia and people immediately think Expo, but this is also the name of a collective of designers that has produced experimental and artisanal limited series since 2012. The globe with the star map, Coexist/Sky, by the Tuscan Gio Tirotto is one of the objects in glass and brass made this year for the Claudia Pignatale's gallery in Rome. www.





MADE IN MILANO/ Even the e-commerce giant Yoox is now promoting signature design with a selection of just Milan firms (Attico, Borromeo & De Silva, Valentina Cameranesi, llaria Innocenti, Francesco Meda, Elena Salmistraro and Osanna Visconti di Modrone). The Macula series, which combines black and white silkscreen prints with a hand-painted coloured stain, is by the historic Laboratorio Paravicini. www.yoox.com



It all started with the reviewing of economic equilibrium and the necessary inclusion of the concept of sustainability: fewer disposable products, the use of natural materials, processes that do not harm the environment, reuse and recycling and the idea that not everything is possible everywhere and that every region therefore has its own creative and productive richness to exploit. Above all, however, a human touch in creation has been reappraised, with products that must be functional and at the same time able to give us a more personal, intimate relation of identity. Interweaving cultures and general wellbeing, old knowledge and new for a fairer economy does not mean trying to move back the hands of time, but setting them to a different equilibrium between development and change. The pace of a slow world will be reappraised, closer to rituals, to be contrasted with the racing speed of the world we are immersed in and which has, on the one hand, caused the decline of traditional crafts and the cancellation of entire economic sectors and on the other, with digitalisation, a reduction in industries and labour. So designers all over the world have started to personally visit furnaces, cabinet makers, precision turning shops, marble laboratories, ateliers for textiles, pottery and leather with the aim of becoming familiar with the secrets of the materials and manual skills, bringing them up to date, combining exploration of the most recent technologies and turning it all into places of social and territorial innovation. In some cases, sounding out the possible union between mass production and artisan skills. In others starting with the industrial recession, they have reprogrammed pieces of obsolete industrial robots for manual processes or invented new machines. Tools that weave new and old materials and involve society, restoring the direct transfer of knowledge across the generations. A reorganisation of resources and abilities that, in the wake of an initial shake-up in the nineties, over the past 15 years has seen the birth of makers and



NO FRONTIERS/ The world's new artisan approach transcends different cultures and disciplines



NORWEGIAN PRESENCE/

Joining forces, with the idea of networking, was the intention of three associations: Klubben (Norwegian Designers Union), Norwegian Crafts and Norwegian Icons, which chose Fuorisalone 2015 as the showcase for the best of Norwegian products, past and present. 51 products in total, by 46 self-producers and designers who work with small and medium-sized manufacturers. The blanket by Kristine Five Melvær, produced by Røros Tweed, interprets the local tradition of wool working in the Bauhaus style, with contemporary use of colour. www.norwegianpresence.no

MINDCRAFT/

Tram coffee table was designed by Akiko Kuwahata and produced with cabinet-maker Ken Winther. It was selected for the Mindcraft show, which since 2008 has presented to the world unusual Danish creations thanks to organisation by the Danish Agency of Culture and with support from the Danish Arts Foundation. Every year a different theme shows the contemporaneity of artisan thinking, www.mindcraftexhibition.com



STUDIO MAGENTA/

The multi-disciplinary team founded in 1992 by Ronen Bavly brings together different cultures and disciplines in a boutique-office on the hills of Jerusalem. The Christmas Cabinets, with their playful approach, in part summarise the work of the 25 artisans, designers and graphic designers that comes to life in the metal workshop where experimentation takes place involving design, technology and new aesthetics constructed in a process of continual manual correction. Even the designs, inspired by vintage wallpaper, have been developed ad hoc for the storage modules and printed directly onto sheets of plywood. www.magentaworkshop.com



ERIK FIVE GUNNERUD, JEPPE GUDMUNDSEN-HOLMGREEN, MASHA BAKKER





MADE: ART, DESIGN MARKET/

Traditional Brazilian manufacture is expanding along the trail blazed by Fernando and Humberto Campana, and before them, by Lina Bo Bardi. The secret of this diffusion lies in the alliance between category associations, always ready to keep alive an interest in established names (Claudia Moreira Salles) and new designers (Sérgio J Matos). www.mercadodeartedesign.com

CROWDY HOUSE/

Mark Studholme and Suzan Claesen, both Dutch, were intending to create a simple window on the web to show and sell their objects, but after generous crowdfunding to the tune of 600,000 dollars, they decided to set up an e-commerce platform. Launched in April, it already includes over 500 products by designers from 30 countries. These include the handcrafted Minus Two Chair for leaning against a wall by the Finnish Carlos Alves Ludovico. www.crowdyhouse.com

















WORKMATES/

Lamps by Rick Tegelaar and bottles by Klaas Kuiken are the result of contemporary craft processes. With Roos Meerman, Joris de Groot and Casper Tolhuisen, in 2013 these two independent Danish designers set up an open collective called Workmates, supported by state organisations. They share the same hands-on approach and experimental practical lab work with the use of own-built tools and machines. They transform traditional industrial processes and develop new techniques for testing the properties of a wide assortment of materials. In addition to a website, they have also published a hard-copy fanzine that can be downloaded from www.workmatespresents.com

DESIGN & CRAFT



2016 ARITA/

The Japanese pottery district of the city of Arita dates back 400 years. Since 2013, ten of its ancient workshops, in agreement with the Prefecture in Saga, have focused on innovation to save this noble production from the recession. Under the artistic direction of Teruhiro Yanagihara and the Dutch duo Scholten & Baijings, the first original porcelain service has been made (in the photo, Edida 2013 award), a fusion of European and Asian cultures. Today, 14 more international designers have been called on to work with local artisans and their collection will be ready in 2016. A new creative exchange in pottery between Japan and the West, www.2016arita.com

self-producers, the return in vogue of DIY so dear to Enzo Mari and, thanks also to 3D printing technology and open-source perfected and shared in the FabLabs, it has reinstated the importance of the creative process and is changing hand-made production. No longer just a repository for repetition of practices, shapes and decorations, this is a melting pot for ideas and driving initiatives. Associations are springing up everywhere that group together artisan companies and help to promote their products with exhibitions and marketing programs. Recently, the MAD (Museum of Arts and Design) in New York hosted the New Territories exhibition of Latin-American contemporary design focused on the confluence between art and traditional crafts, restoring the paternity of the concept summarised in the title in a saying by Gaetano Pesce, who described the convergence of artistic practices as being like a **new territory** of contemporary creativity. Emerging and established designers are reaching out to communities, in Italy or in distant countries, to reorganise and give new input to production chains in ancient districts or small manufacturers. Bridges, networks and exchanges are being formed. Fairs for independent design are being organised everywhere. In Italy alone, some of the most famous include Operae in Turin and Maker Faire Rome. There are lots of associations, such as MIMA Milano Makers and Misiad Milano si autoproduce, created in line with the doing and thinking of Alessandro Mendini, or successful collective experiments such as Something Good, since 2013 headed by Giorgio Biscaro, Zaven and Matteo Zorzenoni, a mixture of signature design, artisan knowhow and online sales, and Autoproduzioni Italiane by Subalterno1 or Slowood which embrace the philosophy of Futuro Artigiano by Stefano Micelli. Or even the scattered factory model promoted by Giulio lacchetti with Internoitaliano. The web is what holds together this changing review of production geographies. Doing away with classic commercial intermediaries, the need for a capillary showcase that reaches the consumer has led to the formation of websites that bring together self-producers showing and selling their products on line. The trailblazers have been joined by others: edizionelimitatafactory.com, handsondesign.it, incipitlab.com, labelbreed.nl, made.com, portego.it, ready-made.se, swartlab.com, just to mention a few. The increasingly longer list of actions, people and ideas creates a close-knit web over what used to just be called crafts.

HANDMADE IN HANGZHOU/

Bamboo, silk, mud, copper and paper: traditional Chinese materials are looking for momentum and visibility. This is the focus of the Rong project by the Yuhang Rong Design Center with Zhang Lei (Pinwu Design Studio), involving manufacturers in Hangzhou and 17 designers from different countries and with different backgrounds. From 2013 to 2017 a travelling exhibition will take the results on the road, each year dedicated to interpretation of the individual materials. This is pottery by the Atelier Murmur. www.handmadeinhangzhou.com





DESTINATION





DESTINATION

Using complex algorithms or simple, natural elements like the sky and the sea: a different way of transforming the unpredictability of reflections into art





WING design by ANTONIO CITTERIO

FLEXFORM MEDA (MB) ITALIA www.flexform.it







DESTINATION

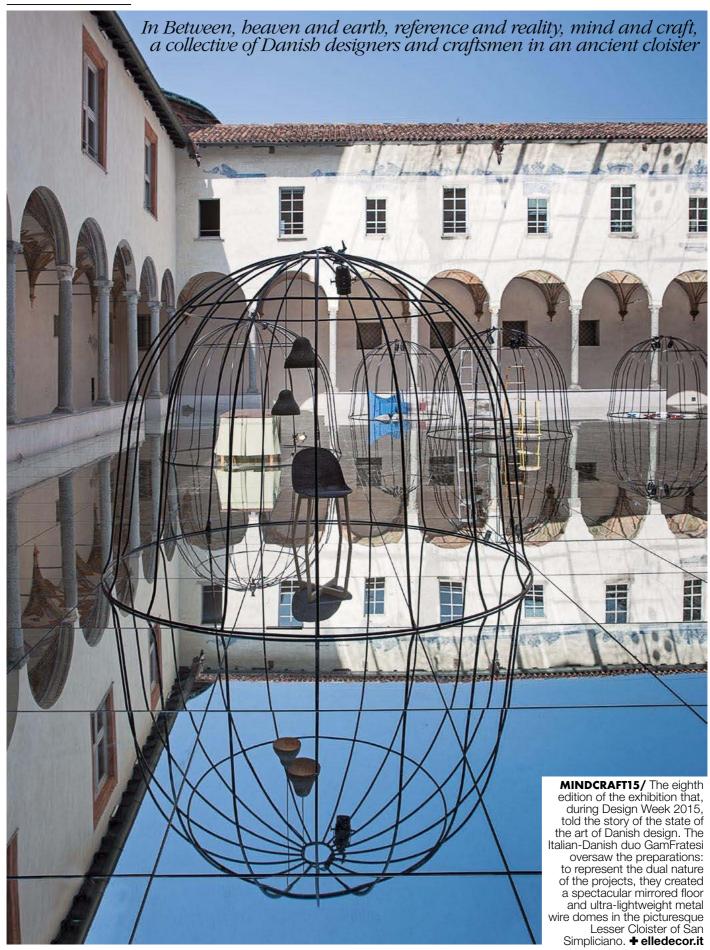
Fragments and compositions with pieces to be used individually or in surprising combinations. Like a jigsaw puzzle with a magic effect



ADRIANO BRUSAFERRI - NICOLAS HAENI - CESARE CHIMENTI

of tables and consoles with rounded, irregular shapes, designed by Massimo Locatelli CLS Architetti for Glas Italia. To be used individually or in combination. www.glasitalia.com







The game of mirrors amplifies the architectural mood of renovation, the calm of a mountain landscape, the poetry of the cherry blossoms







DESIGNER RENOVATIONS/

"I wanted to create a city within a city", stressed Rem Koolhaas from OMA when presenting the new headquarters of the Fondazione Prada in a former distillery from the early 20th century. Note the mirror wall on one of the buildings that make up the structure, in an intentional game of architectural references. In Milan, buzzing due to the Expo, the presence of a multi-purpose art centre (with a cinema and café designed by Wes Anderson) also has the advantage of spicing up a suburb with a contemporary language in dialogue with the urban space. www.oma.eu; www.fondazioneprada.org

+ elledecor.it

NATURBAD/ In Riehen, Switzerland, the Herzog & de Meuron studio has renovated the banks of the river Wiese, creating an outdoor pool consistent with the landscape thanks to a stretch of water that mimics the mountain lakes, which can be accessed along wooden boardwalks. Halfway between real and artificial. www.herzogdemeuron.com

ROADSIDE CAFE/ Winner of the Silver A' Design Award, in the Architecture section, the Mirrors café by Hisanori Ban in Gifu, Japan. Covered with mirrored surfaces and strategically facing a row of cherry trees, it reflects the delicate flowers. Poetic. www.bandesign.jp



SHOWROOM: MILANO ROMA BOLOGNA PARMA GENOVA TORINO BRESCIA FIRENZE PALERMO CATANIA COSENZA VIENNA NIZZA MADRID BARCELLONA BILBAO BRUXELLES MONACO DI BAVIERA ABIDJAN ISTANBUL BEIRUT TEL AVIV VARSAVIA TAIPEI BANGKOK NEW YORK CITTÀ DEL MESSICO BELO HORIZONTE SAN PAOLO

Rimadesio

Sparkling architecture, to play with: because Instagram and smartphones invite us to play with our mobiles and use them creatively. With ourselves reflected inside



Mirror! Not just the one where we seek confirmation of our identity, but the hypnotic and unsettling effect it generates in art, architecture and design. Mirrored walls, mirrors for decoration, buildings that use the mirror effect, sparking sculptures that become the perfect backdrop for selfies as in the Italian Pavilion at Expo 2015: those who design them play with the infinite possibilities of the medium to distort perception and create surprising visual effects. They are increasingly omnipresent in our habitat, interpreted strictly or with imagination as a mirror obsession: just think of the Ombrière, the canopy designed by Norman Foster where the whole of Marseille is reflected walking along the harbour, the vertiginous show created by the buildings in Piazza Aulenti in Milan, recording the perennial changes of the sky, the visitors passing by and the city growing in a live movie, or the Fondazione Prada itself, that offers an entire mirrored façade reflecting where the gold-leaf clad tower peeps out, as designed by Rem Koolhaas from the OMA studio. Umberto Eco himself, in a text from 1985, still relevant, entitled "Sugli specchi e altri saggi: il segno, la rappresentazione, l'illusione, l'immagine" (Bompiani), poses the question of whether reflected images are not signs in themselves, that is, an independent value in relation to the source, the figure that is reflected. And, after all, isn't our home a mirror of ourselves, of our personality? So much so that the magic mirror was the main theme, on the stage, of the evening of Edida, the Elle Decor International Design Awards, in Milan during the Salone del Mobile 2015. But maybe it takes a woman to talk about their magical power, and Marcella Pralormo, director of the Pinacoteca Agnelli in Turin, is a true enthusiast. "I love mirrors: I grew up in Turin and Baroque is in my DNA", she says. They are not only Baroque in style, continues Pralormo: "Turin is the city of contemporary, and Michelangelo Pistoletto's creations are hanging in the homes of many collectors. The must-have has always been to have them personalised with your own portrait". And while Pistoletto is now on display in Gallipoli with a sparkling Mediterranean sea, the mirror has always attracted artists: if we do not want to go back to Caravaggio's famous Narcissus, Picasso's Harleguin with a Mirror from 1923 should suffice in giving us back the power of introspective observation. Olaf Nicolai, representing Germany at the Biennale Arte 2015, has also used it several times in his works: like in Portrait of the Artist as a Weeping Narcissus, where a life-size statue, his other self, is bent over, looking into a pool of water. "Weeping: tears avoid the narcissistic effect, because they prevent him from seeing his own reflection clearly; and at the same time they force you to ask yourself why, where the weeping is coming from..." •



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Flashes of sun in black and white: Shine two-seater lounge chair designed by Arik Levy for EMU, made from aluminium with a white finish, with teak armrests (cm 144x65x72, € 640). The game of opposites has fun with one-piece swimsuits by Eres with perforated decoration on the back, Swatch watches as necklaces, Chanel and Versace sunglasses. Opposite page, slide gently into the blue water for a swim, allow yourself to be kissed by the warm rays or choose a little relaxation in the shade? The InOut 881 adjustable lounger, by Paola Navone for Gervasoni, made from aluminium with an intertwined PVC coating (from € 943), converses with the neoprene bikini from H&M; goggles and swimming cap from Decathlon.













SCOULING by Bettina Rosso and Murielle Bortolotto

Rio on wallpaper, echoes of a tribal summer. Opening in L.A. Starring Yoko Ono and a game of imitation between art and design

The legendary Corcovado mountain, reworked and illustrated by the designer Shout, features on and lends its name to unusual, ingenious wallpaper by the Think Tank collection by Wall & Decò. At an altitude of 710 metres with Rio de Janeiro and the Sugar Loaf mountain below. Two colour variants for the sky to choose depending on the mood. And as the playlist, the sound of Garota de Ipanema by Toquinho and Vinicius. www.wallanddeco.com

DECORSCOUTING





Must for 2015, the ceramic travel mug from Urban Collection designed by Hangar Design Group for Acera (Taiwan) teams beauty and simplicity, reworking a commonly used accessory in Chinese tradition (a cup you can take with you anywhere). A series of geometric patterns cover an essential matt pottery cylinder. Plus a whole line of tableware. € 70. www. hangardesigngroup. com; www.acera.cn

Seven 10-metre tall silos linked to an itinerary that interprets space and light. Until 31/10, in the urban garden of Viabizzuno at 18 Via Solferino, Milan, for each one Mario Nanni has created an installation (inspired by earth, air, fire and water, the sun and moon... and the lightbulb) that inspires the brand's new lighting systems. In the photo, Catenaria di Luce Serpentine, by Peter Zumthor, for outdoors. www.viabizzuno.com

Rimadesio in the States. After opening of the flagship store in the Big Apple, the Italian brand opens in Los Angeles. Minimal, transparent, the new shop counts on two double-height show windows overlooking Beverly Boulevard. On display are tables, bookcases and sliding doors, storage units for bedrooms and the office. Plus meeting rooms dedicated to the development of tailor-made projects. www.rimadesio.it



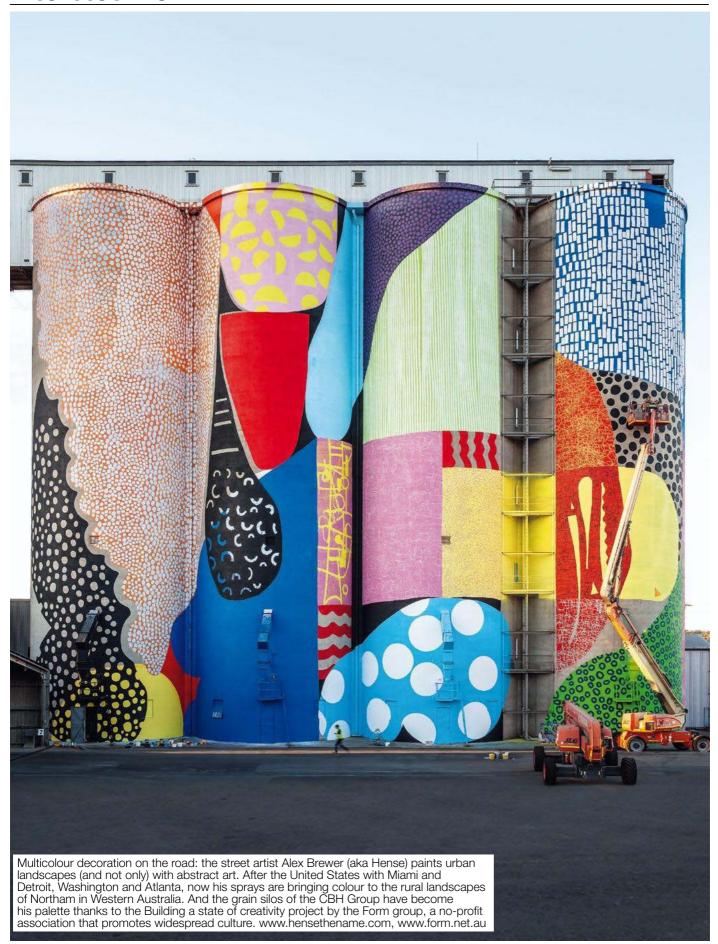
As sinuous as a wave (here in blue velvet) the silhouette of Mad Chaise longue designed by Marcel Wanders for Poliform. An extension to the range, with bigger proportions, of the legendary armchair created in 2013. Comfortable lines, enveloping shape and yet time light on its feet in pale oak, it measures cm 183x91x106h. www.poliform.it





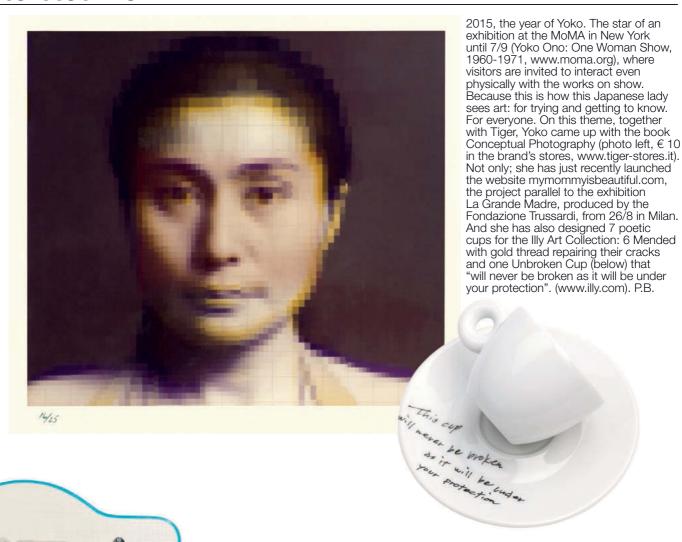








DECORSCOUTING



Soft, easier (and less aggressive) lines than a traditional electric guitar: this is Candy, in snow-white resin-finished maple, but with a back in hot colours for pure energy. Created by the French Ateliers Seewhy with designer Joran Briand for the project A designer, a guitar. Soundtrack: hypnotic psycho-rock by the band La Femme. www.joranbriand.com

Full and empty in delicate equilibrium and different materials for the new Plinto tables by Meridiani Editions, design Andrea Parisio. Modern sculptures for the home in 5 different shapes and a wide range of precious marble (here in Calacatta with details in bronzed brass), in wood or lacquered in 12 colours. www. meridiani.it #elledecor.it



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DECORSCOUTING



In an all-white game of mimetic, the duo from Brooklyn Snarkitecture comprising Alex Mustonen and Daniel Arsham explores the boundaries between art and architecture with the aim of creating opportunities for fusion and estrangement between the individual and the environment. With the Architectural Camouflage collection for Paom, it proposes a printed mosaic total-look fashion or the marble-effect raincoat: for amazing results and interaction with the environment. www.snarkitecture.com



Graphic patterns and optical illusions on Doppler low tables with multiple-effect surfaces and contrasting microgeometrics. And game within the game, the tops seem to be layered one on top of the other, while they are actually made from a single surface on the same level in paper and resin laminate. Designed by Giuseppe Viganò for Bonaldo, in three combinations. The structure in walnut wood, natural or grey ash (from € 512). www.bonaldo.it





DèPio Italian Factory

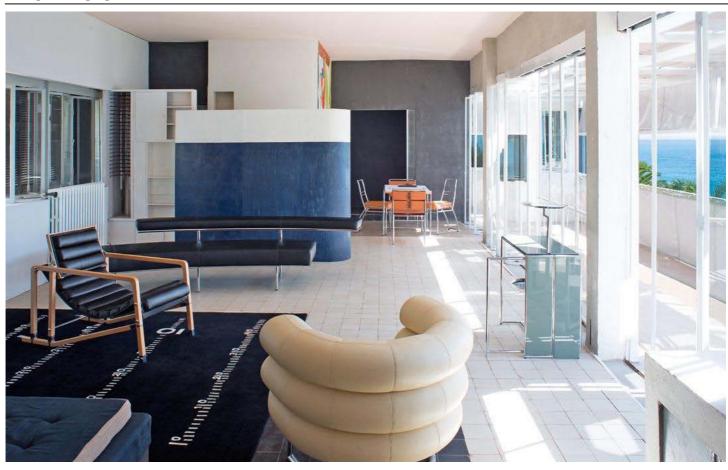


ARCHITECTURE





ARCHITECTURE





Above, the living room with the Centimètre rug, the iconic Transat chair in wood and leather and the black Monte Carlo seating. Left, Mediterranean tones for the washroom on the ground floor. Opposite, the geometrical shapes of the villa and the lush backdrop provided by hillside behind it; below, mural painted by Le Corbusier in the guestroom and ensuite.





ARCHITECTURE



Left, the daybed area carefully designed to look like a ship's cabin. Below, the dining area tucked in between the folding patio doors leading onto the terrace and the mural by Le Corbusier, furnished with pieces made of tubular metal and leather; folding table.

An enchanting stretch of the French Riviera and a couple's



dream of building a private paradise for the holidays. Eileen Gray built her white villa on Roquebrune-Cap Martin between 1926 and 1929 with the help of Jean Badovici, architect and chief editor of the avant-garde magazine "L'Architecture vivante", with an open plan and compact design that reflected the **formal and structural ideas** of Le Corbusier: foundation pillars, roof terrace, plain façade, wall-to-wall windows, open plan. The mysterious name she chose for it, E-1027, is a secret code linking the vision and destiny of two soul mates: E stands for Eileen, 10 for Jean (J is the tenth letter of the alphabet), 2 for the B in Badovici, and 7 for the G in Gray. Geometrical, abstract, functional yet organic: E-1027 is an attempt to reconcile aesthetic principles and practical demands in its 160 m². Its designers imagined it as a **living thing**, revolving around the spiral staircase that takes you into the rooms, all of which have independent access because the young Irish designer thought "everybody should feel free and have the sensation of being alone, even in a small house". Freedom and the visual link created between indoors and outdoors, architecture and environment, dictated the choices she made. The living room is illuminated by floor-to-ceiling folding glass doors that open to let the nature outside mingle with the private spaces indoors. For her "stationary ship", moored a few steps away from the seashore, the designer created a style and details worthy of an ocean liner: a terrace shaded by sails like a jetty, staircases like walkways, outdoor spaces guarded by parapets and a lighthouse on the roof, with a mast topped by a flag. Inside, a nautical chart on the wall of the living room, dual purpose folding and inbuilt furniture like those you might see in the captain's cabin, but also pieces designed especially for the house, like the chairs that went on to become design icons. Eileen suggested her guests should "Entrez lentement". She wrote it on the wall as you enter the house, but there are also instructions or warning notices on other walls too. "Sens interdit", for example, or "Défense de rire", pointing to the pioneering use of materials: cork and aluminium, perforated metal and chrome-plated tubular steel used for the core of the furniture. Le Corbusier painted his vibrant murals around these discreetly painted notices in 1937. Ms Gray was not pleased: even though he was a famous artist and a friend, she thought his work was too disruptive and shifted the balance of her carefully-calculated balance between the architecture and the interiors. Today, the villa has been restored and is open to the public, and the frescoes still tell the story of a friendship and the depth of feeling linking two personalities. Then again, Corbusier went on to build his famous Cabanon beach hut just a few steps away from E-1027.

Info: Association Cap Moderne, www.capmoderne.com



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ELLE DECOR MEETS INDIA MAHDAVI











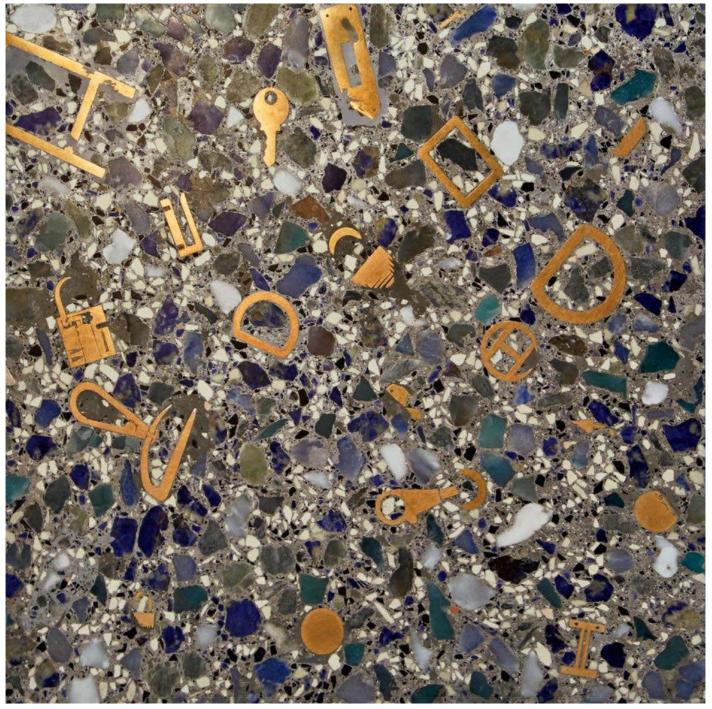


Tribeca sofa and coffee table - design Jean-Marie Massaud. Slego bookcase design Roberto Barbieri.

THE BEAUTY IS IN THE DETAIL

by Paola Carimati - photos by Alfredo Piola

A design project by two young French designers that reinterprets the traditional Venetian terrazzo flooring with an eco fashion slant. Nicolas Daul and Julien Demanche have invented a surface of semi-precious stone for the Petit h Atelier, embellished with some really special inclusions



In the foreground buckles, padlocks, keys and zips: the inclusions by Nicolas Daul and Julien Demanche for the Atelier Petit h.

DESIGN & CRAFT/1

Right, designers Nicolas **Daul and Julien** Demanche at work in the Laboratorio Morseletto. laying the manufacturing scrap from Hermès's bags and belts on the surface of the "seminato" for the Venetian terrazzo. Alongside, a close up of one of the three slabs of the Terrazzo series for Hermès's Atelier Petit h, the blue version (in blue marble, lapis lazuli and green quartz). Below, scattering by hand for the "seminato".







What are all those keys, padlocks and mother-of-pearl buttons doing among the coloured stones? Who scattered these precious details from Hermès's bags and belts on the ground, on the surfaces prepared by the Laboratorio Morseletto in Vicenza? It's a project that's both strange and educational at the same time: Pascale Mussard, artistic director of the Atelier Petit h (Hermès's eco-fashion brand, created to find a new use for their manufacturing scrap), has entrusted Nicolas Daul and Julien Demanche with interpreting their recycling concept. This led to the creation of Terrazzo Petit h, a series of three slabs of "seminato" or Venetian-style terrazzo (in French red, Siena yellow and blue marble, with lapis lazuli and green quartz) designed to cover the tops of tables and coffee tables of different sizes. The French designers chose to collaborate with this company exemplifying Italian excellence (not well-known to the wider public but greatly appreciated by architects such as Carlo Scarpa, David Chipperfield and Frank O. Gehry) because of the fine quality of their sartorial craftsmanship with stone materials. Laboratorio Morseletto's directors are now the third generation of the family, Deborah and Barbara, who are in their forties: having inherited the business that their grandfather founded in the early 20th century, they are promoting a culture of custom-designed projects, strongly rooted in the local tradition. It's not by chance that Nicolas and Julien (born in 1984 and 1982) chose them as their executive partners: they are the custodians of an ancient and authentic process for creating terrazzo flooring. "We discovered the Morseletto family at the end of 2011 and started working on this project two years ago. This particular technique of terrazzo work, which transforms the scattering of gemstones and semi-precious stones into uniform, hard-wearing and unique surfaces, seemed to us to fit in naturally with the upcycling values promoted by Petit h: to generate beauty with fragments of objects and scraps of material". It's the randomness of the hand action that directs the creative process and the result is an unrepeatable imperfection, offering a new idea of luxury that is entirely ecological. Morseletto shares many of Hermès's values", adds Pascal. Both have great respect for ideas and craftsmanship that lend themselves to experimentation. And like Hermès, the company has a solid family history behind it ensuring an innate curiosity for everything involving expertise, respect for tradition and openness to innovation". The limited edition Terrazzo Petit h collection will be presented in January 2016. www.hermes.com/petith; www.morseletto.it



Dada



WING design by ANTONIO CITTERIO

FLEXFORM MEDA (MB) ITALIA www.flexform.it









FROM MAKING TO BROWSING

by Porzia Bergamasco - photos by Gil Gilbert

From Venice to Amalfi, from Florence to Milan, craft traditions on the web. The new e-commerce platform established by Ippolita Rostagno re-launches an Italy that is in danger of extinction. And one that the world still admires

The Milanese workshop of Antonino Sciortino, Sicilian blacksmith-designer who impresses in metals the passion for dance (see page 136).



On the left, from the top, manufacturing of murrine in the La Fornasotta studio in Murano: a glimpse of Florence's Romanelli Gallery: a snapshot of the treatment of Venetian mirrors by Ongaro e Fuga; a pair of glasses made from Murano glass by Salvatore Amadi. On the right, the jewellery designer Ippolita Rostagno, founder of Artemest.









Originally from Florence in Tuscany, Ippolita Rostagno lives in New York and designs iewellery under her brand lopolita. The thirty years she has spent far away from Italy have not allowed her to forget the heritage represented by the many Italian craft companies she left at home, with which she has continued to collaborate. Inspired by courageous vitality, she has now published this treasure on the internet, to show it off to the world with her new web project: Artemest. The online destination for timeless craft. An idea that is based upon a passion for manual skills, conditioned over time by knowledge of the market midway between art and craft and by a special love for beautiful things. The recipe is the one we have learned from the internet: making the combination between demand and supply possible and visible. What drove you to embark on this adventure? The gradual closure of many workshops and the dispersion of economies that have not been replaced. This is a type of decline in some way justified by the lack of work, but its true limit is due to the absence of communication, to a short-sightedness in business and marketing and to the failure to reach the younger generations, which have not considered the opportunity in terms of creative and economic freedom. How did you start out? I took a year out to venture into researching in the territory the companies that are still existing, close to the world of the home and jewellery, excluding fashion and food. I discovered archives, traditions, skills and technical and technological particularities of each of them. A common project began, with the purpose of developing new products in respect of the existing production fabric. Can you name one particular aspect of Italy that you would like to preserve? The special creativity and the instinctive conscience of art. All the craftsmen that I met, in contact with the materials express the beauty that surrounds them and the emotions that it generates, in some way returning it spontaneously. It is a unique thing in the world. We Italians do not realise it because it has surrounded us since birth and we have become used to the common wisdom of doing. But everyone else realises it. How is the website organised? You go into the workshops, into history and the product processes by way of videos. It is divided into categories, and is a tool for buying objects, reading articles on the various crafts in Italy and abroad and understanding how our traditions can be renewed and how to seek new paths. • www.artemest.com + elledecor.it

the experience of space

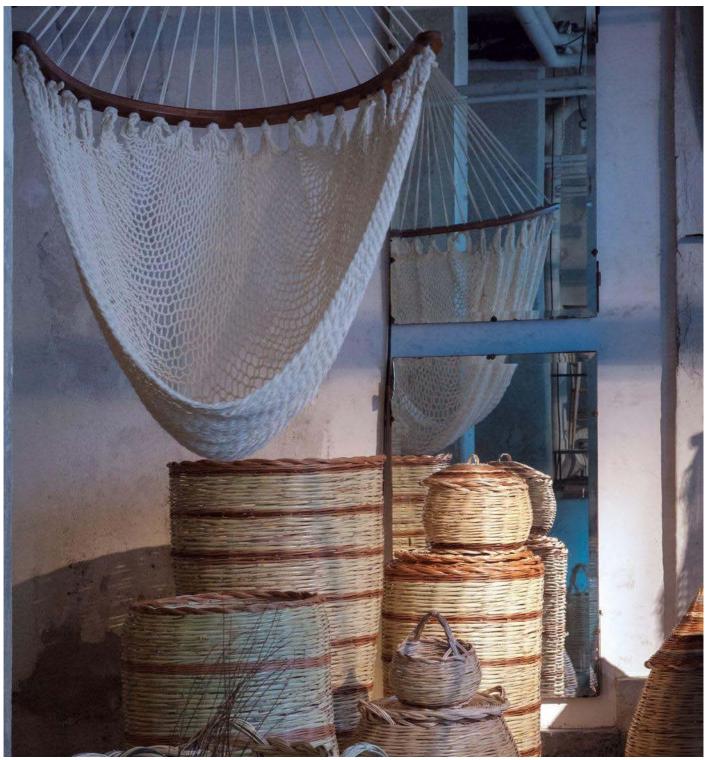




AUTHORIAL CHOICES

by Paola Carimati - photos by Adriano Brusaferri

The value of the Italian artisan tradition in pieces reinterpreted in 2015 by Alberto Nespoli, Domenico Rocca and Leo Prusicki from Segno Italiano: many different stories made up of places, people and experiences that are all "Made in Italy"



Hanging above the Intrecci range of baskets is the Monte Isola hammock: a corner arranged in the Circolo Marras during Milan Design Week.

DESIGN & CRAFT/2



RELAX IN THE AIR/
The Regina hammock in the garden of the Segno Italiano space in Milan. The craftsmen of Monte Isola (on Lake Iseo), custodians of the ancient tradition of making fishing-nets, take 10 to 30 days to make them by hand. It has a tightly woven mesh of cotton and natural fibre and comes with beechwood spreader bars.

RUSTIC SCULPTURES/ On the table, the extralarge baskets and baskets with fabric inserts, from the capsule collection created with Antonio Marras. The containers, including those from the Intrecci series, tell the story of a journey through matérials: rattan in Tuscany and bands of chestnut in Liguria; willow in Emilia Romagna and myrtle, river reeds and olivewood in Sardinia.

It's noon on a summer's day, and the zenithal light filters through the greenery in the garden: we are in the internal courtyard of number 8 via Palermo, in the heart of the Milan design-system. Here we meet Alberto Nespoli, Domenico Rocca and Leo Prusicki from Segno Italiano, three young men with an unusual entrepreneurial vision. Because although Alberto, Domenico and Leo, all in their early thirties, have travelled through Europe and Australia, passing through Tokyo and New York on the way, and have cultivated a cosmopolitan creativity, they have found their design pathway in the Italian artisan tradition. Segno Italiano is a contemporary design company that takes a census of all the objects they consider to be of value because of the high manual skills required to make them, such as the alembic and the "albanella", a traditional green glass container, and then goes back to produce them in their original location and with the original techniques of craftsmanship. So the entire operation on one hand restores to us the vocabulary for a range of quintessentially Italian **domestic archetypes**, and on the other, through the beauty of the pieces that are made, it promotes the regional culture and the generational replenishment of specialist workers. "Everything started in 2009 in Berlin, where Domenico and I met, after graduating in Interior Design at the Milan Polytechnic", explains Alberto (whereas Leo graduated in Economics and Commerce at the Università Cattolica in Milan and joined the group in 2014, ed.). "Projects for interiors, fitting out and retail have been an important part of our work since 2010, when we founded the studio".



SHOWROOM: MILANO ROMA BOLOGNA PARMA GENOVA TORINO BRESCIA FIRENZE PALERMO CATANIA COSENZA VIENNA NIZZA MADRID BARCELLONA BILBAO BRUXELLES MONACO DI BAVIERA ABIDJAN ISTANBUL BEIRUT TEL AVIV VARSAVIA TAIPEI BANGKOK NEW YORK CITTÀ DEL MESSICO BELO HORIZONTE SAN PAOLO

Rimadesio

DESIGN & CRAFT/2



Segno Italiano digs deep into the history of Italian design to reproduce forgotten objects, keeping faithful to the original techniques and places of manufacture. In the centre, sitting on the Tripolina leather chair. Alberto Nespoli, left, Leo Prusicki, and right, Domenico Rocca, Segno Italiano are wearing Lanieri

FOLDING ARCHETYPE/ The Tripolina was designed in the early 20th century as a camping chair for the British troops. With this version in vegetable-dyed leather, Segno Italiano is reproducing the model used by Franco Albini for the restoration of Palazzo Bianco in Genoa. The workshop in Santa Croce sull'Arno was chosen to produce it.

One example stands out: the installation "Il sentiero dei nidi di ragno" ("The path to the spiders' nest") on exhibition in Circolo Marras and created with the Sardinian designer for Milan Design Week 2015. "Shifting attention from the space to the object is a change of scale that supports our passion for handmade products, an all-Italian standard of excellence that is not very well-known either in Italy or abroad", says Alberto. It was this consideration that led to the start of Segno Italiano's metaphorical journey through the history of Italian expertise in search of archives and old catalogues, but also workshops and laboratories. That's where the stories of places, people and experiences **start**. "It's no coincidence that storytelling, the art of narration, is the method we have chosen to communicate the quality and value of the handmade". Alberto gives us a point by point explanation of the method they use to select the pieces. "First we identify a domestic scene following the principle of the seasonality of fashion. Then we create the atmosphere: for autumn and winter, we thought of a table set for a feast with a rich variety of objects, in Atestine ceramics, Tridentine copper or Empoli glass, so as to invest this period of the year with warmth and conviviality. In this welcoming space, the quality and value of each object takes on newlife in the body language of the guests. For spring and summer, on the other hand, it's the pleasure of Living in the open air: outdoor comfort sitting on the Tripolina chair among Sardinian baskets woven in Villaputzu and hammocks from Monte Isola". Two moments of rare beauty. www.segnoitaliano.it + elledecor.it



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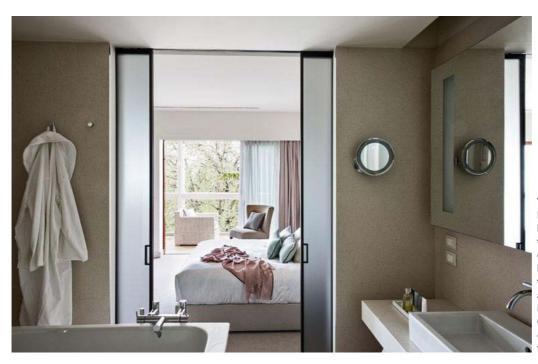


A short channel protects the hotel landing spot, housed in an imposing 1930s building, from the waves. Not far from San Marco, the island where it stands is a protected area spread over 17 hectares.









Top, natural materials and lights on each table for the breakfast area decor. Left, frosted glass sliding doors divide a bedroom from the bathroom with Victoria + Albert tub; Rubelli fabrics for curtains and cushions, available in a palette of soft colours. Opposite page, a green belt embraces the resort's typical period architecture.



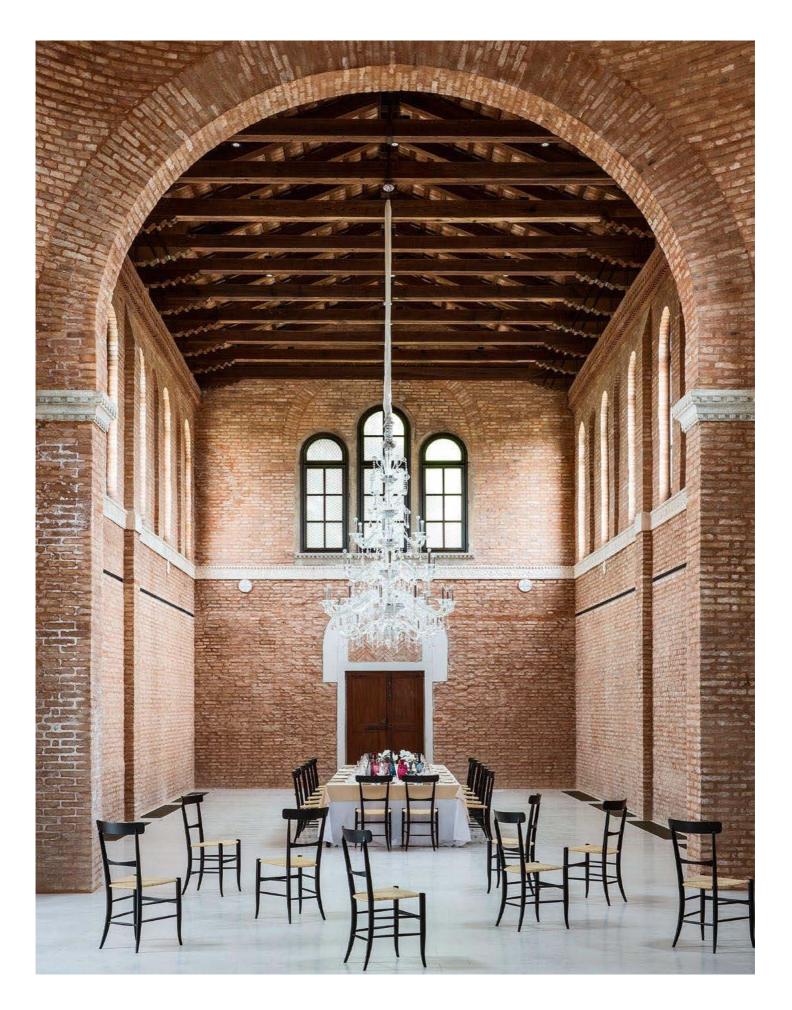
Peacefulness as a priceless luxury. The essence of a concept of hospitality that fits gently into the natural environment and renews a 20th century architectural heritage without any force

Water, tranquillity, silence. The spirit of the lagoon comes back to live on the island of Sacca Sessola, an artificial strip of land between Giudecca and Lido, marked over time by various events: a fuel storage depot in the late 19th century, then an area of agricultural exploitation and finally, for a long time, a hospital. The mild microclimate has, though, given it lush vegetation and the scented name of Isola delle Rose (Island of Roses). It was to this extraordinary setting, bound in terms of landscapes and fifteen minutes by boat from Piazza San Marco, that Matteo Thun was called to conceive the urban resort par excellence for JW Marriott. With a holistic vision and environmental sensitivity without shadows, the architect reorganised the site master plan around three core areas, marked by the island's vegetation, and undertook to convert the existing 20th century buildings to new use, without inflicting the shock of a dramatic change. The heart of the 1930s former sanatorium was thus transformed into a hotel, with 230 rooms, 5 bars and 4 restaurants; on the roof, a terrace with pool overlooking the sea. Next door, in the body of an Art Nouveau building, we find a holiday villa. In the second area, the old brick pavilions are now home to suites and the spa: the walls remain intact, preserving the historical memory, while the interiors have been redesigned and are open to natural light with large windows. All around, we can find olive trees, fruit trees and vegetable gardens which produce fresh produce for the table every day, while the third and last area of pure greenery is intended for the regeneration of the land. Sustainable architecture and attention to the ecosystem of the place are consistently combined with the choice of typically traditional Venetian materials - brick and glass, mirrors and fabrics - while the design expresses them with the purity of fresh, contemporary lines. The research undertaken by Thun & Partners "starts from a work of removal and simplification to get down to the essence (...). What is a luxury resort is therefore set up as a holiday village with three zeros: zero km (all food is produced locally), zero CO,, zero garbage". A fascinating result, architecture - again in the words of Thun - "that reflects the idea of beauty in the economy of resources". JW Marriott Venice Resort & Spa, Isola delle Rose, Venice, www.marriott.com





Above, geometric pattern and marine colours for the tiles (L'Antica Ceramica) on the bar. Left, the arrival of a motorboat at the Marriott jetty, highlighted by a double row of portholes. On the right-hand page, the interior of a church from 1913: restored and illuminated by a magnificent chandelier by Barovier & Toso, it is now set for conviviality.



edited by Pia Capelli - words by Lisa Corva

If your destination is the Biennale, the tour of the must-sees that we have selected continues in the lagoon, from San Giorgio to the island of San Lazzaro. Amidst new artists and masters to be rediscovered

AUSTRALIAN PAVILION/ Wrong Way Time by Fiona Hall.





FRENCH PAVILION/ Rêvolutions by Céleste Boursier-Mougenot.



JAPANESE PAVILION/ The Key in the Hand by Chiharu Shiota.

KOREAN PAVILION/ The Ways of Folding Space and Flying by Moon & Jeon Joonho.

The exploration of the Biennale, with the promising title "All The World's Futures" (until 22/11, www.labiennale. org), starts from the Arsenale: do not miss the first hall with Adel Abdessemed's water lilies/knives and Bruce Nauman's neons, and, outside the Corderie, the corridor with Ibrahim Mahama's jute sacks. The 56th International Art Exhibition continues at the Giardini di Castello, where the **CENTRAL PAVILION**, designed by David Adjaye, is home to the Arena, a real theatre, as requested by curator Okwui Enwezor. On the stage, given the theme linked to a reinterpretation of Karl Marx, Das Kapital is also being read out in full, day after day. The performances include a musical tribute to Luigi Nono, drawing inspiration from what was his protest during the 1968 edition: "Non consumiamo..." by the Berlin artist Olaf Nicolai (5). Of note, the FRENCH PAVILION: slow and captivating where the trees, in Rêvolutions by Céleste Boursier-Mougenot, move very slowly (1). AUSTRALIAN PAVILION: the first new pavilion of the third millennium, a black box designed by architects Denton Corker Marshall from Melbourne, is home to the contemporary Wunderkammer designed by Fiona Hall and entitled Wrong Way Time, consisting of leaves placed on top of banknotes, still lifes with mobile phone, finds from Down Under. But also a discussion on the issues that most affect us: world hunger, money, poisons (2). JAPANESE PAVILION: one of the most loved, photographed, instagrammed, perhaps because that shower of keys linked by a red thread. The Key in The Hand, by the artist Chiharu Shiota, reminds everyone of special keys, to our memory and to our hearts (3). KOREAN PAVILION: a reflection on the future, starting with the title, The Ways of Folding Space and Flying, with almost floating videos. Because the Biennale is always a way of imagining what is to come: here, Moon Kyungwon & Jeon Joonho have given their version (4).



CENTRAL PAVILION/ Arena by David Adjaye for performances.





VENICE/TOP TEN OF ART



GIORGIO CINI FOUNDATION/ Glass Tea House Mondrian by Hiroshi Sugimoto and Finnish glass in the Bischofberger Collection (pictured, Timo Sarpaneva's collections for littala).



CORRER
MUSEUM/
New
Objectivity
(pictured,
House no. 9
by Anton
Räderscheidt,
1921, private
collection).

ISLAND OF SAN LAZZARO DEGLI ARMENI/ Armenity.





USA PAVILION/
They Come to Us without a Word by Joan Jonas.

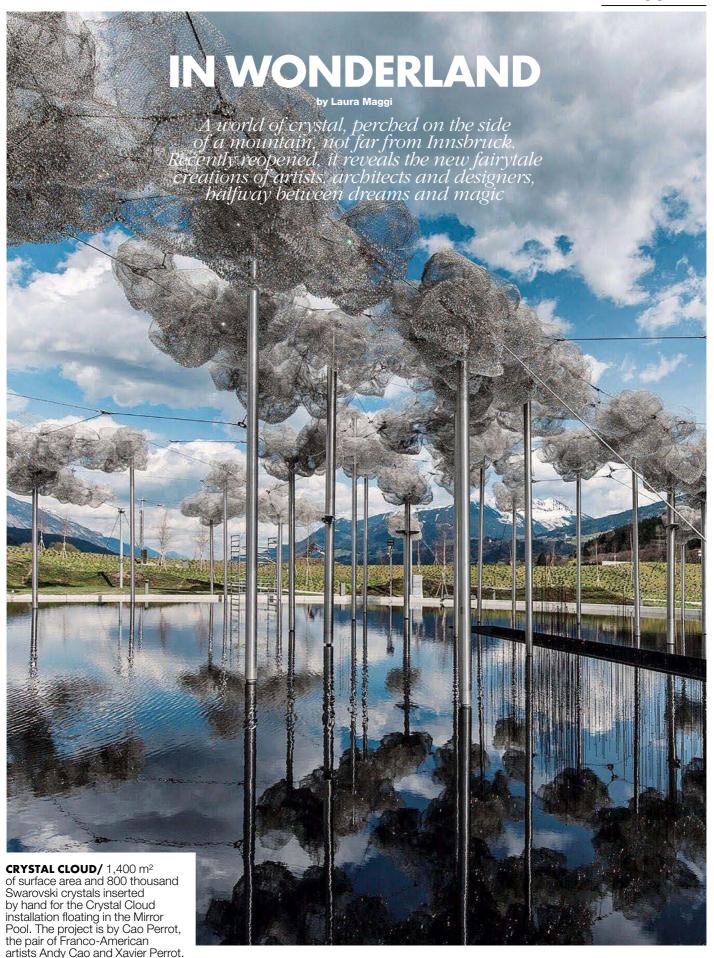
PALAZZO FORTUNY/ Proportio (pictured, Deep Space/ Spazio profondo by Nanda Vigo, 2013).



USA PAVILION: They Come to Us without a Word is the installation by Joan Jonas in the USA Pavilion at the Giardini, awarded the Leone d'Oro. The creative, vital force of an almost eighty-year-old artist, who knows how to mix different media to tell the story of the spirituality of nature: words, pictures, sounds, video (9). www.joanjonasvenice2015.com. Fuori Biennale, LE STANZE DEL VETRO: Alvar Aalto's cult vases, and that's not all. The Finnish glass from the Bischofberger Collection, on display until 2/8 at the Giorgio Cini Foundation, San Giorgio Island. Which is also home to the Glass Tea House Mondrian, designed by Hiroshi Sugimoto and inaugurated in 2014: an aerial, transparent house on the water, for the Japanese tea ceremony (6). www.lestanzedelvetro. it. **NEW OBJECTIVITY**: i.e. art in Germany at the time of the Weimar Republic, from 1919 to 1933. Otto Dix, Max Beckmann, but especially the giddiness of a world on the brink of war and Nazism. Until 30/8 at the Correr Museum (7). www.nuovaoggettivitacorrer.it. **ARMENITY**: the island of San Lazzaro degli Armeni houses the works of the artists awarded the Leone d'Oro for best national participation at the Biennale. A recognition, also political in scope, for those who have been able to tell the story of the forced emigration of the Armenians and the diaspora of a persecuted people. This is your chance to visit a little-known corner of the lagoon, with the Mekhitarist monastery founded in the 18th century, rich in history, silence and poetry (8). www.armenity.net. **PROPORTIO**: the style of the exhibitions curated by the Belgian collector and antiquarian Axel Vervoordt at Palazzo Fortuny, in what was once the studio of the great 20th century fashion designer, is elegant; antique and contemporary cleverly juxtaposed. This year, amidst sculptures by Canova and Egyptian treasures, Anish Kapoor and Marina Abramovic invite us to reflect on the magic of universal proportions. Until 22/11 (10). www.fortuny.visitmuve.it.







wilderness of simple polished brass structures, which through

by Brits Fredrikson Stallard.

mirrored walls appear to go on to

infinity, design the garden imagined



There once was a Giant who set out to explore the world, to experience all its treasures, collect wonders and acquire knowledge. On the way back, weighed down with his objects of desire, he settled in a beautiful valley in the Tyrol, in Wattens, and since then he has been the quardian angel of its Wunderkammer. And so twenty years ago, remembering his childhood in Vienna, when he imagined that petrified giants lived in the grounds of Schönbrunn park and came to life at night and wandered along the boulevards, the multimedia artist André Heller brought his fantastic story to life in the form of the Swarovski Kristallwelten. After a substantial redesign and expansion on the occasion of the brand's 120-year anniversary, these worlds of sparkling crystals nestled in nature, dominated by an iconic green Giant, reopened to the public. Spread over more than seven hectares of parkland that follows the course of the surrounding mountains, where international artists and designers have created site-specific installations and unusual architecture, extraordinary environments are hidden along an exhibition trail that literally enters into the mountainside. The new Chambers of Wonder were designed by major names: Dutchman Tord Boontje presents a magical winter landscape, the South Korean artist Lee Bul explores the interactions between space and visitors, Brits Fredrikson Stallard design a garden of Eden with a thousand refractions and Studio Job enchants with an oversized model crossed by a toy train winding around castles and iconic architecture stolen from all over the world. While the principle from which the Wunderkammer originate is based on the chamber of wonders of Ambras Castle in nearby Innsbruck which, in the 16th century attempted to bring together all the knowledge of the time in a universal collection, the park takes its inspiration from a landscape architecture project that respects the morphology of the place and surprises with imaginative interventions: from a green, hand-shaped maze to Andy Cao and Xavier Perrot's Crystal Cloud that changes depending on the weather and the cycle of nature, through to Snøhetta's Playtower with a façade consisting of 160 crystalline facets, each different from the others with an observation tower at the top. A variety of evolutions of follies, created in the period of English Romanticism, echo the presence of 19th century landscaped gardens. • Swarovski Kristallwelten, Wattens, Austria, www.kristallwelten.swarovski.com + elledecor.it



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The new range of PAN 999 cookware. offered by the Milanese company in the elegant design by Tobia Scarpa, raises the value of the product by allowing for healthy cooking methods. Covered by an international patent obtained after 15 years of research, it combines the pure silver of the interior with pure iron of the exterior. The former, complete with its natural anti-bacteria action, is an ideal conductor which guarantees speedy cooking at low temperatures. preserving the nutritional value of the food. The latter strengthens its properties and makes it suitable also for induction and glassceramic cooktops. Performance obtained in an all Italian production chain, which raises San Lorenzo not only to an outstanding aesthetic but also technological dimension. www.sanlorenzosilver.it

INSIDE MADE IN ITALY, AT EXPO/ Flying over Italy to observe it from different viewpoints: looking at squares, landscapes and museums from above, to then glide down and discover its excellence (fashion, design, food, art and hospitality). All this is Panorama, the video-story by Davide Rampello: 15 minutes of video projected inside the wooden building in Piazza Gae Aulenti in Milan designed by Studio Cerri & Associati. It is a full-immersion Grand Tour, a journey through over 200 locations with the goal of enhancing "made in Italy" and promoting home-grown talent. The short film (promoted by the Ministry for Economic Development, ICE Italian Institute for Foreign Trade, SIMEST, the Milan Chamber of Commerce and Municipality, Fondazione Altagamma, National Chamber for Italian Fashion and Salone del Mobile) can be viewed daily from 10 am to 6 pm, until 31/10. www.panoramaitaly2015.com





RETURN TO ORIGINS/

"An Italian project, developed and produced in Italy: the leather and wood are processed in Brianza and the fabric in Gandino". This is underlined by Paolo Lucidi and Luca Pevere, who have designed Yak (armchair and sofa) for De Padova. "I think that for De Padova it marks the return to an idea of Italian-ness outlined by Maddalena De Padova: namely to a domestic dimension rich in Nordic atmospheres softened by what she has defined as wrinkled comfort". And it is precisely the expansion of the leather frame under the thrust of the large cushions that expresses this special interpretation of contemporary ease. "The solidity of the inclined wooden legs on the one hand guarantees the stability of the cocooning effect, while on the other it ironically alludes to the corpulent image of the Tibetan yak (from which it takes its name)". www.lucidipevere.com: www.depadova.com + elledecor.it



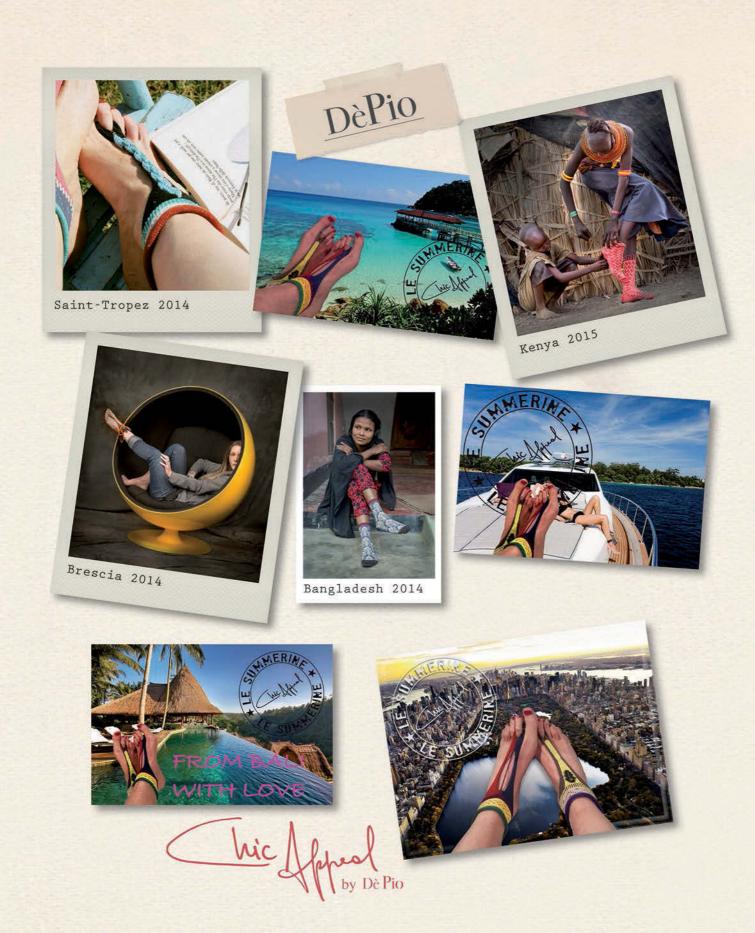








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JUNE 2015

116_ON A HUMAN SCALE 124_THE ESSENCE OF CAPRI STYLE 136_DANCING WITH IRON 146_THE HOUSE OF PAPER

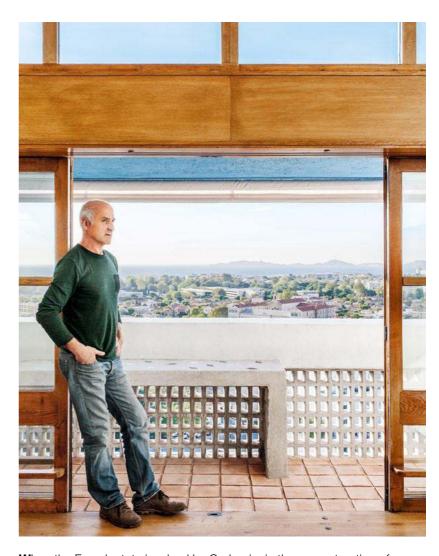








EVERY CITIZEN
OF MARSEILLES,
VVHETHER
BY BIRTH OR BY
ADOPTION,
KNOWS THE
CITE RADIEUSE.
AND WANTS
TO IVE THERE



When the French state involved Le Corbusier in the reconstruction of Marseilles in 1945, he had already broadly developed his theories on the Unitées d'habitation. In line with its attention to the quality of life, on a human scale, the visionary architect and town planner created the Cité Radieuse, an avant-garde vertical city-garden project in which "the individual and the collective find their true balance with the right arrangement of the functions of daily life". The building, which stands on pillars surrounded by a park, by no means a minor detail in the project, is 137 metres long and 56 high, arranged over 18 storeys, with 9 levels, defined as streets, and oriented on a northsouth longitudinal axis. The apartments face in two directions, east and west, so that they receive the morning and afternoon sun: and since each apartment is a duplex and soundproofed, they are like small independent villas within a residential community that also still includes a nursery school, a hotel, shops, a laundrette, a park and a roof terrace (which has been the site of the MaMo centre of contemporary arts since 2013, curated by Ora İto and currently housing an exhibition on Dan Graham). Like an ocean liner settled into the hillside, it quickly became an emblem of the city, the third most frequently visited place by tourists and greatly cherished by all its inhabitants. "Every citizen of Marseilles, whether by birth or by adoption, knows the Cité Radieuse and wants to live there", says Victor Esposito, a businessman who was born in Marseilles and is a citizen of the world; he spends most of the year in his house in Ibiza and owns a farm in Patagonia. But at a certain point he felt the need to have a base in his native city, too, choosing to buy one of these duplexes. His housing unit, of 98 square metres like all the others, extends over a length of about 20 metres.









Details from the duplex: top, one of the bedrooms and the corridor that runs through the whole apartment; centre, the balcony-loggia in raw concrete, with a Vallauris vase and Danish chair dating from the 1950s, and the stairs connecting the two levels; below, the living-room and again the bedroom, separated by sliding panels from a study corner with a Charlotte Perriand table and Bernard Schottlander lamp. Opposite page, CM 141 desk by Pierre Paulin (reworked by Ligne Roset with modern finishing) and a Le Corbusier tabouret.









You enter the apartment from street 7, on the upper level opposite the kitchen, and then go on into the dining area. On the floor beneath are the living-room, two bedrooms and the bathroom, including the famous shower cabin (like a capsule), which Le Corbusier used in other projects such as the Maison du Brésil. There is underfloor heating and the sliding windows are double-glazed. Much of the furniture was already integrated into the original project in order to define the spaces and eliminate useless objects. This task was entrusted to Charlotte Perriand, who was responsible for the interior decoration of the buildings designed by Le Corbusier and his cousin, Pierre Jeanneret. Perriand, an architect and designer, had the idea for the kitchen-bar corner complete with cupboards that opened on two sides to facilitate access to the objects inside them, a service hatch and an extractor hood; in the corridors are cupboards with sliding doors and even a baby-changing unit concealed inside a chest of drawers. "When I bought it, the apartment had to be completely renovated. The walls were restructured and whitewashed and one bedroom was eliminated in order to create a larger living area. We also reduced the area of the mezzanine, which had previously been extended, to bring it back to its original proportions and allow more light into the environment", explains the owner. While alterations to the exterior of the building are not permitted, a certain amount of freedom is allowed for the interiors. But Victor Esposito wanted to respect the identity of the place, adding a personal touch with the interior decoration. As a fan of the 1950s, he chose creations by Charlotte Perriand, Jean Prouvé and Pierre Paulin. As well as some German and Scandinavian design pieces and works of art by Vasarely and Eva Lots: "It's the style I have in all my houses, that's found its perfect setting here". •























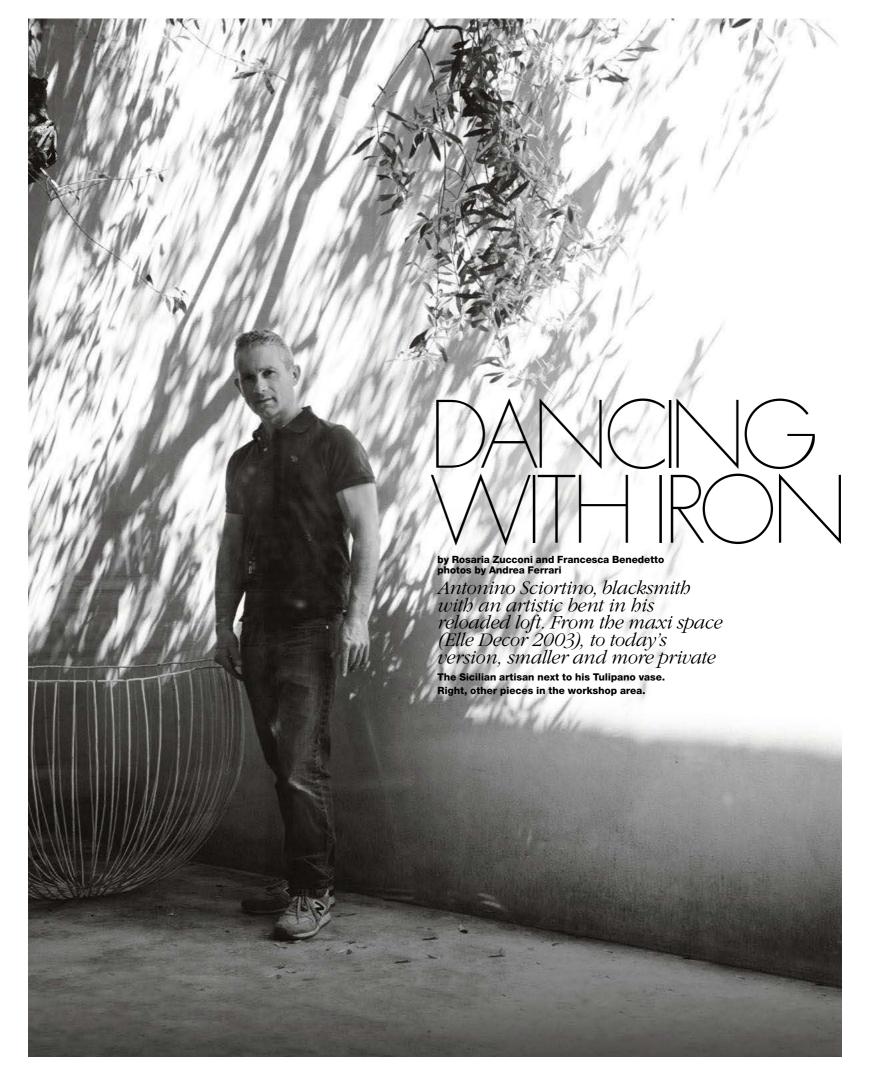




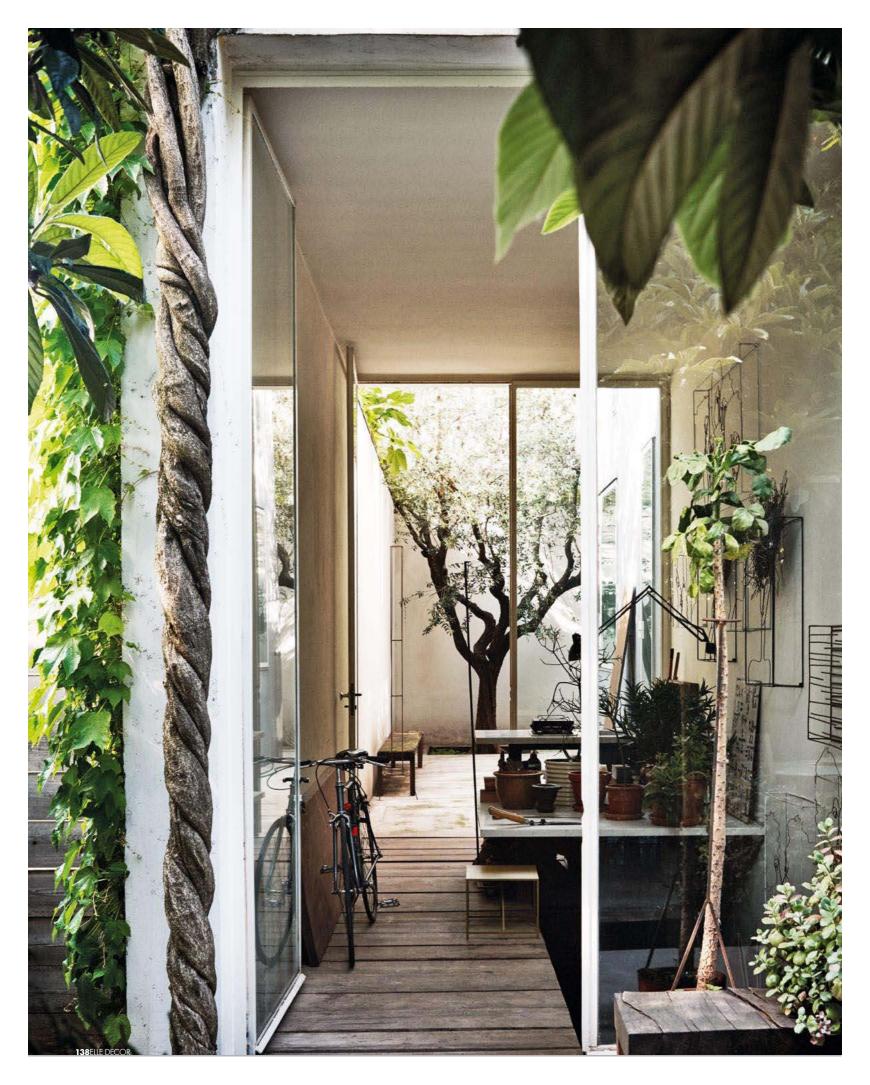
The bustle of the Piazzetta, the super chic boutiques in Via Camerelle, the original shops selling typical local products in Via le Botteghe and Fuorlovado suddenly cease to catch your attention when you walk up to Villa lovis or down to the Faraglioni. Then Capri becomes silent, unique, an ensemble of nature, scents and colours, of villas standing in orange and lemon groves, of sea and cliffs. A long walk, with the risk of getting lost at every turn but also the pleasure of the view that opens up more and more with each step, leads to this house, full of poetry, minimal in form and deeply rooted in island tradition. Logistics are certainly difficult on Capri, and the restoration required a particular care, simplicity and rigour in the choices, without any doubts or changes of mind. The architects, Francesca Faraone and Giuliano dell'Uva from the Zeta Studio, have worked on Capri before: they love the island and often visit it, and they are in harmony with the taste of the owners, a couple from Naples. "We wanted to represent the essence of the island, where the references to local architecture are effaced by the dazzling white", Giuliano explains. "We have restored the arches, the cross vaulting and limewashed walls, and that simple, concrete flooring found in the old houses. The idea was to design a neutral container in which we could create new perspectives to enjoy first the interior and then the exterior landscapes". Lacquered iron partitions divide the living room from the dining area; in the kitchen, Capri looks to Sorrento, with the blue and white majolica tiles inspired by Gio Ponti's design in the Hotel Parco dei Principi. Inside and outside blend into each other: the dining area has the feel of a loggia, while the living room with its palms, green and painted on the fabrics, is reminiscent of a winter garden. The flooring in the small vaulted corridor has a chequered effect, with colours that anticipate those in the rooms. In the background is the neon artwork, an abstract evocation of the Faraglioni of Capri designed by Umberto Pintore, the famous artist-craftsman who models glass by blowing it with old-style early 20th century equipment. This kind of creativity, which is very close to art, is also to be found in the fabrics of Livio De Simone, an artist and gentleman of great charm, and a leading figure of Capri style during the 1950s -'60s. Now that his daughter, Benedetta, has taken over the management of the company and has decided to bring back to the historic "La Parisienne" boutique in the Piazzetta "that imaginative world of colours and patterns painted by hand, with bold brushstrokes", you could say that Capri has rediscovered its most original and unconventional legend.

THE SIMPLICITY, THE ATMOSPHERE CREATED BY THE LOCATION, THE COLOUR AND AN ORIGINAL DECOR ARE THE FUNDAMENTAL ELEMENTS FOR THIS SUMMER HOUSE

















"I STILL HAVE THE SOUTH IN MY SOUL, EVEN IN MILAN.
I HAVE RECREATED A CORNER OF NATURE FROM SICILY,
A TINY FOREST OF CACTI INSIDE AND OUTSIDE MY HOME"

In the former industrial area in Via Savona in Milan, a sheet of Corten covered in ivy hides Antonino Sciortino's two-storey loft with workshop. Once inside, a big surprise awaits. A garden that becomes a tiny forest, with loquats, the scent of jasmine, enormous cacti in vases and furnishings in coloured iron, made by Antonino himself. It's like finding yourself somewhere else, on holiday. "I was born in Sicily, in Bagheria, the last of nine children", says Sciortino. "Even as a little boy, in my brother's blacksmith's shop, I enjoyed forging small sculptures and frames in wire. As I grew up I learnt the tricks of the trade, I was good at it and fast. But after work, I would rush to Palermo in secret to study dance, my passion. In Rome I then became a dancer and choreographer. I then made a U-turn at the age of forty and moved to Milan to start working with iron once again". First sculptures and unique pieces with an artisan imprint, then more functional furnishings and small articles for big design companies, from Tisettanta to Baxter. Would you call yourself an artisan, artist or designer today? we ask, "I feel like a creative artisan. I let others decide whether to call me an artist. I have not studied design, I do not use a pencil, my ideas go from my head to my hands via emotion. I think that beauty lies in imperfection". We look for this imperfection, but find only beauty as we look around, while we follow Antonino in the 14 steps that separate his workshop from his home. Fabulous light floods the living area through huge windows. There is nothing to show that the space has recently been made smaller to accommodate a second apartment next door. On the concrete floor, furniture made to plans sits alongside historic design pieces, like lamps by Castigioni and the lounge chair by Eames. Do living and working styles share the same single denominator for you? "I would call both the expression of a minimal Baroque. I love the veneer of objects, pieces that have depth, because they narrate life, reminding us of childhood memories. Design brings harmony and modernity, the artisan contaminates it with the force of a more personal experience". Your sources of inspiration? "Travel, the things I see and the people I meet. Sicily, my land, is just about everywhere, above all in the names of my pieces, just like nature and dance can be found in the movement of the wires, in the curves of the iron". This material has also been used for the inner staircase. Reworking the size of the loft was a chance to redesign it from scratch. Hung from the ceiling on thin iron tie-rods, with the steps in salvaged wood from an old mahogany table, it is an airy structure that stands out like a sculpture. Have you ever thought of working with other materials? "I am intrigued by pottery and glass, I am experimenting with copper and bronze, but iron is the material I find most exciting". Italian craftsmanship arouses interest worldwide. Do you receive requests for internships from youngsters? "Often. But this is a tiring job, you ruin your eyes learning to weld, it takes years of practice. It's a bit like sculpture. To work with your hands, you need to be in control of your body and make slow, accurate movements. The discipline of dance has helped me in this. It is as if my passion and my job somehow continually co-exist". The uniqueness of a creative destiny.









A light, delicate material, and the creative hand of the artist. Sheet by sheet, on the walls of his home, Pierre Pozzi has written a new page in interior decoration. Pure poetry in 3D







Thin strips of paper like fringes become unusual wallpaper in the dining room. Around the table with metal legs covered with paper tape, are chairs in sheet metal by Habitat, in wood by Driade and in plastic material by Pedrali.









EVEN PAPER, CUT INTO THIN STRIPS, BECOMES A FLEXIBLE MATERIAL FOR CREATING COLOURED OBJECTS AND FURNISHINGS

A draught is enough to generate the wave. It is a whispered motion, an imperceptible shiver that ripples along the walls, lifting the layers of paper and revealing the interactive vocation of an ultra-light three-dimensional covering. In the Spanish apartment of Pierre Pozzi, a French artist with Italian origins who recently left Paris to live in Valencia, the word wallpaper takes on a personal meaning. Loved by Karl Lagerfeld and Donna Karan, admired for his Cartier and Vuitton window displays, Pozzi worked for three years to complete his private decoration work in the 1950s condominium where he chose to live. In the dining room, the walls are covered from floor to ceiling with tiers of thin **strips of paper**, like the fringes of a flapper dress from the roaring Twenties. In the bedroom, the art work is expressed in a different rhythm: white petals in various shapes and sizes that paper the vertical surfaces, alternating in a scaled composition that recalls the sugar tiled roof of a fairytale cottage. While the hand of the author is highlighted in the **spectacular play on overlapping**, removal instead becomes the decorative feature of the walls in the other rooms. The back wall of the sitting room has been stripped of paint and the raw plaster has brought an added value to the setting of the conversation area. "I fell in love with this nude surface, with all its imperfections. I restricted myself to making it waterproof with a clear varnish", states the owner. "By the same logic, in the kitchen I kept the original worn and misaligned tiles: a trace that recalls whoever lived here before me". Elegance and rustic vibes coexist, in a production of contrasts where every room promises a surprise. Colour is announced by the white walls of the corridor, dotted with spots: an intervention that celebrates a light, playful spirit, even in its execution: "I drew the motif using a kitchen utensil as a stencil. With its calibrated holes, the spaghetti measure seemed like the ideal tool". Again colour, intense and applied with wide brushstrokes, marks corners of the atrium and the studio, underlines doors and passageways, and is concentrated in the furnishings. They are tables and shelves, lamps and sculptures that Pozzi creates with his chosen raw material, cut, worked and glued. Fragile yet lasting, paper stands the test of time. And he looks after it. "It's easy", he says, looking at his origami walls. "A flick of an ostrich feather duster does the trick". The practical side of poetry.







inside

The latest news on materials and accessories: glam coverings, ultra-efficient fittings, all to renew the home with style. And then, ideas for outdoors, kitchen, wellness and technology

by Bettina Rosso and Murielle Bortolotto words by Piera Belloni MATERIALS by Tamara Bianchini words by Marta Lavinia Carboni

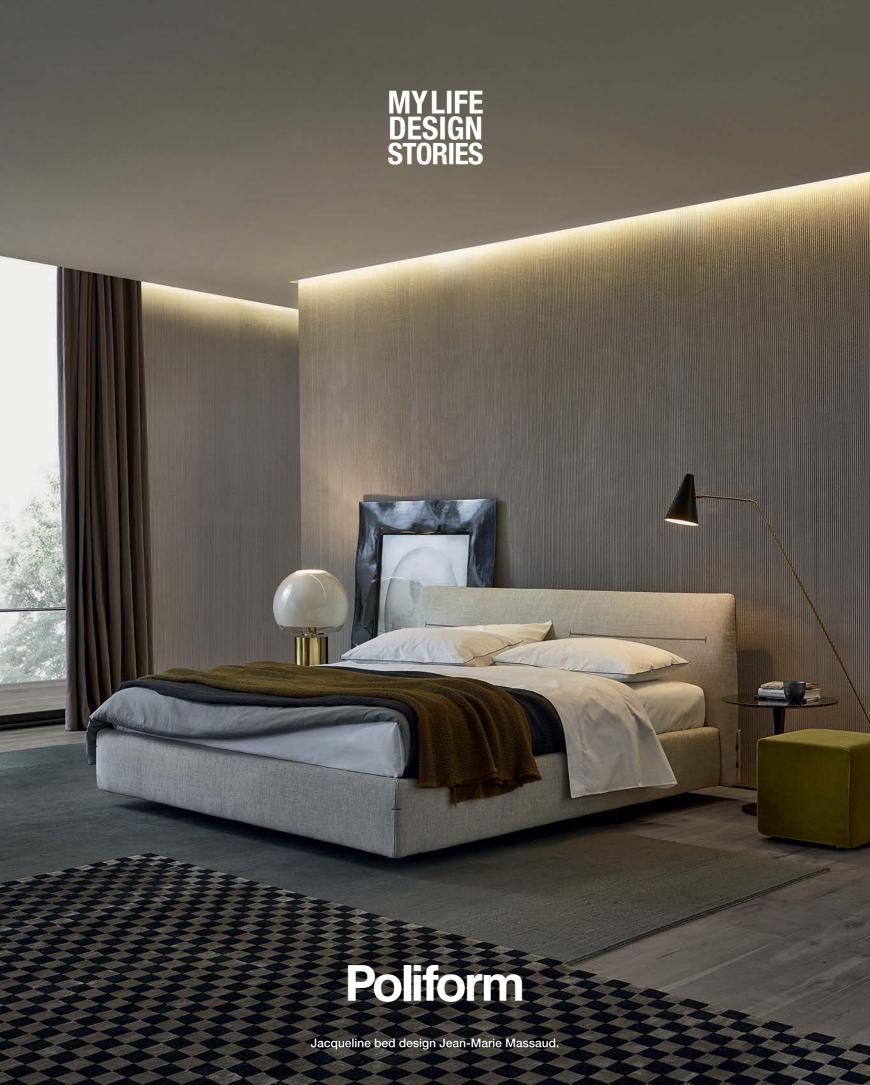














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Galleria d'Arte Moderna Milano 14th April <u>30th June 2015</u>



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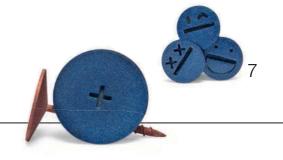




1. SFERE/ By Simone Micheli for Cordivari, super slim wall radiator, in 80 colours. www.cordivaridesign.it

2. CARPET/ Ceramic stoneware from 14 oraitaliana which recalls a carpet weave (cm 30x60). www.14oraitaliana.com **3. ISTINTO/** By Giorgio Graesan, natural cement made of lime, marble and mineral dust, available in 169 colours. www.giorgiograesan.it **4. VICEVERSA H5023/** The new handle by Cini Boeri for Valli&Valli is made using an innovative steel bending technology and can even be mounted upside down. www.vallievalli.com 5. WALL & **DOOR/** Modular panel system to divide spaces without masonry work. www.lualdi.com 6. MUSE/ Coverings by Unicom Starker in marble-effect ceramic stoneware, with 3 decorations and 2 finishes. www.unicomstarker.com 7. CONSTRUCT ME/ 210 small pieces of hardware, which stand out for their personality, by Studio Droog. www.droog.com

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INSIDE DESIGN/MATERIALS



DOMESTIC GEOMETRIES AMIDST HERRINGBONE FLOORS, SCULPTURAL RADIATORS AND UNEXPECTEDLY SOFT SWITCHES





SHOWROOM: MILANO ROMA BOLOGNA PARMA GENOVA TORINO BRESCIA FIRENZE PALERMO CATANIA COSENZA VIENNA NIZZA MADRID BARCELLONA BILBAO BRUXELLES MONACO DI BAVIERA ABIDJAN ISTANBUL BEIRUT TEL AVIV VARSAVIA TAIPEI BANGKOK NEW YORK CITTÀ DEL MESSICO BELO HORIZONTE SAN PAOLO

Rimadesio

INSIDE DESIGN/MATERIALS





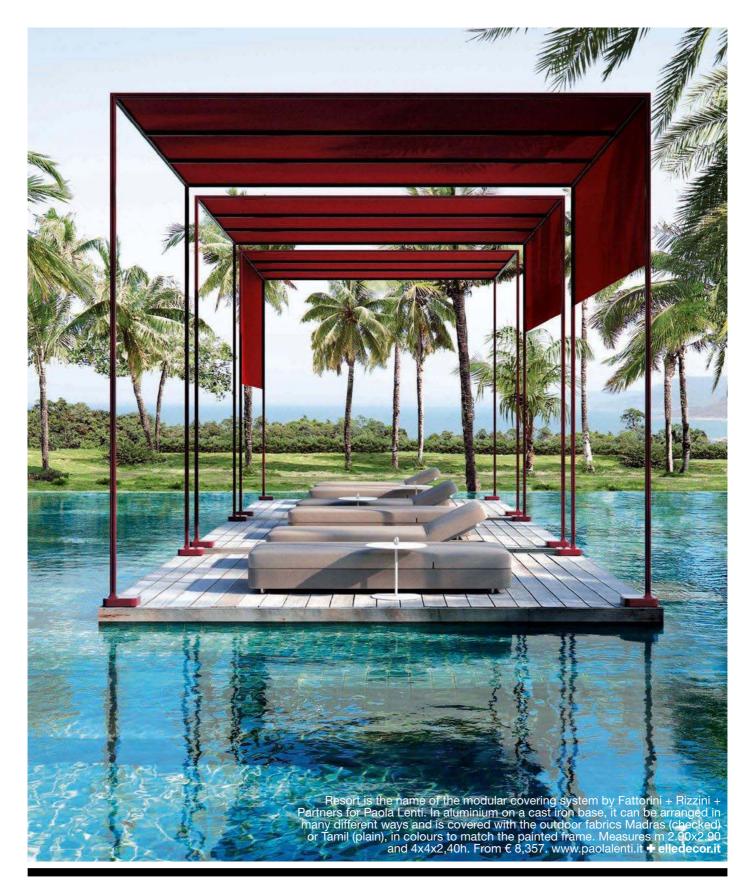
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INSIDE DESIGN/OUTDOOR

RELAXATION FOR NOMADIC SPIRITS. PROTECTED BY THE SHADE OF A MODULAR PAVILION, WITH ESSENTIAL LINES, OPEN TO A RANGE OF POSSIBLE USES





INSIDE DESIGN/KITCHEN & FOOD

DEDICATED TO THE WORLD OF COOKING: AN ELEGANT AND FUNCTIONAL DESIGN, AN INTELLIGENT OVEN, HANDMADE OBJECTS AND A HINT OF GREEN



A natural supplement that helps to purify the body, made from Red tea, Emblica, Fumaria and Tarassaco: it's Super Detox by Baba, available to order online at www.babalove.com



In frosted blown glass with ash wood lid, the Gela carafe by Massimo Barbierato for Internoitaliano. € 60, to be matched with glasses. www. internoitaliano.com



Italy and UK united under the aegis of the ArchitectsParty in June. On 18 for a not-to-bemissed Archichef Night in London, and from 23 to 26 for an aperitif in the architectural firms of Bari and Lecce.

www.towant.eu



A double function marks the DGM 6800 oven by Miele, which offers programmable steam cooking from 40 to 100 °C simultaneously on 4 levels, also for complete menus, as well as microwave cooking with 7 power levels. € 4,514. www.miele.it

From Sydney comes the mini-collection in porcelain designed and handmade by the design studio Mud Australia. Here, Nest Bowls: but the catalogue includes also dishes, teapots, cups and vases. From € 35, in 17 colours. www.mudaustralia.com







INSIDE DESIGN/TECHNOLOGY

WHAT'S NEW WHEN IT COMES TO COOL, WITH ELECTRICAL APPLIANCES FOR CONSERVING FOOD AND WINE, COMPLETE WITH PROFESSIONAL FEATURES YET PERFECT IN THE HOME ENVIRONMENT



SubZero/Wolf conservation appliances fit flush with the kitchen unit doors, distr. by Frigo2000. Here, a wall of 3 elements: ICBIT-30CIID fridge/freezer, ICBIW-30R wine cooler and ICBIT-30RID fridge with drawers. www.frigo2000.it **4** elledecor.it





Compartments with adjustable humidity, even distribution of cool air with the DynaCool fan and lighting with halogen spotlights: these are just some of the features of the fridge MasterCool K 1801 Vi by Miele, A+ energy class. Beautiful and high-tech, € 8,650. www.miele.it

Three super high-tech fridge-freezers, A+ class. Left, by Franke, the free-standing model FSBS 6001 NF IWD with electronic controls, water and ice dispenser and a compartment for storing fragile foods (capacity 343 + 175I, € 2,848). www. franke.com. In the middle, side by side RCE 24 KGF NB by General Electric, distr. by Frigo2000, Elegant Style version with steel panelling, extra cool compartment, dispenser with integrated water filter (capacity 404 +168I, € 4,941). www.frigo2000.it. Right, SBS63XEDH free standing fridge freezer by Smeg, no-frost, with LCD touch display, Life Plus 0 °C area, crushed and cubed ice dispenser (capacity 368 +176I, € 2,390). www.smeg.it









MOSOICO+

www.mosaicopiu.it

FROM THE KITCHEN TO THE SITTING ROOM, A SYSTEM DESIGNED TO CREATE INTERIORS THAT FLOW INTO ONE ANOTHER, WITHOUT INTERRUPTION





INSIDE DESIGN/OUTDOOR

HOLIDAY TIME. FOR SPENDING AS MUCH TIME AS POSSIBLE OUTDOORS. EQUIPPED WITH A HIGH-TECH PERGOLA, NATURAL COVERINGS, A TROPICAL BEACH TOWEL...

Tropical leaves and flowers, with unexpected touches of blue and turquoise, for the Jardin Exo'Chic Bougainvillier beach towel designed by Christian Lacroix for Designers Guild. For jungle style holidays. Cm 100x180, € 137. www.designersguild.com







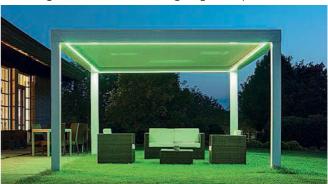
A modular system of outdoor seats, starting with a pouf: it is the basic piece which, complete with back and arm rests, allows Butterfly an almost infinite number of compositions. By Patricia Urquiola for B&B Italia. www.bebitalia.com

+ elledecor.it

These UltraShield® slats by Déco for outdoor decking combine perfect aesthetics and high resistance to the elements. In composite eco wood (made from recycled wood chips) with a special plastic covering, Teak or Antique grey finish, cm 13.8x22. www.decodecking.it



High-tech choices for the Opera pergola from the Bioclimatic Planet range by Pratic, with aluminium louvre blades that rotate 140 degrees and built-in gutters. And at night, fantastic LED RGB lighting. www.pratic.it



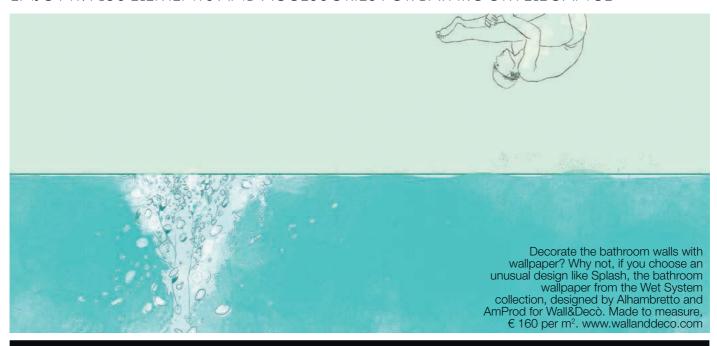
Logica Twin



Two cultures embrace in Logica Twin
The Northern forests meet the Mediterranean
The sauna and the Turkish bath come together
in one unique space, ancient traditions in perfect harmony with tomorrow's technology, for your wellbeing
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INSIDE DESIGN/WELLNESS&BEAUTY

A DECORATION THAT EVOKES THE PLEASURE OF SUMMER, A DAYBED TO REALLY ENJOY IT. PLUS ELEMENTS AND ACCESSORIES FOR BATHROOM ELEGANCE





Wash Me Waterstop, creative silicon caps from the Dutch company Clou. In two sizes, medium and mini, also in black, green, yellow and orange, € 11. www.clou.nl





Classic and modern is the style of the Bridge chaise longue, designed by Luca Scacchetti for the Relax Collection by Starpool. Sun lounger with padded mattress, tracing a soft continuous line, with a solid frame in oak. www.starpool.com

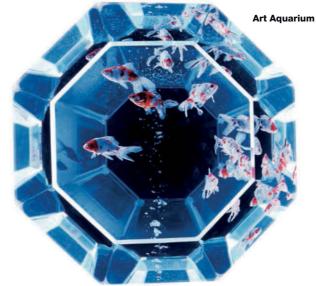


Modern design for the wall hung water closet (with Rimfree® technology, which controls the flow of water) and bidet, Metrica collection by Pozzi-Ginori. € 581 and € 310 respectively. www.pozzi-ginori.it





DèPio Italian Factory



Les Belles Danses by Jean-Michel Othoniel



JUNE/ EXHIBITIONS, FAIRS, DATES, VERNISSAGES

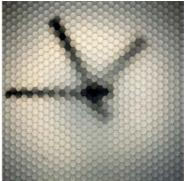


by Piera Belloni

Art Aquarium in Milan The Japanese Hidetomo Kimura puts on show spectacular installations of water tanks with music, lights, sounds and scents on the theme of the Kingyo, the goldfish (photo, New Edo aquarium). With the special design touch of Venini, who created the homonymous vases for the author. At Circolo Filologico until 23/8. www.artaquarium.it Jean-Michel Othoniel in Versailles 1.5 hectares with 73,417 new plants, from the oak to the periwinkle, 3 fountains-sculpture Les Belles Danses with 1,751 glass pearls (photo). The rebirth of the Bosquet du Théâtre d'Eau is done in figures, thanks to the French artist and the landscape architect Louis Benech. www.chateauversailles.fr Natura naturans in Varese An exhibition sponsored by the Italian Environment Fund to reflect upon nature, the source of life, at Villa Panza: stars Roxy Paine (photo, Psilocybe cubensis Field, 1997) and Meg Webster, both investigating the theme, on the edge of poetry. From 12/6 to 28/2/2016, Silvana Editoriale catalogue. www.fondoambiente.it <u>L'éloge de l'heure in Lausanne</u> Time and its measurement: a journey among historical pieces of watch-making, works of art and design (photo, Horloge Pixel by François Azambourg) proposed by Mudac until 27/9. Mise en scène by Écal. www.mudac.ch +elledecor.it Serpentine Pavilion in London The Spaniards SelgasCano (or José Selgas and Lucía Cano) are responsible for designing the 2015 pavilion in front of the gallery: like a chrysalis, multicolour, with great effect (in the rendering). From 25/6 to 18/10, www.serpentinegalleries.org Design Miami/ Basel Second step of the 10th anniversary of the famous Fair, from 16 to 21/6 at Messe Basel. With 45 participating galleries (photo, Arlette - Rocking chair, Karim Chaya, 2015, ArtFactum Gall.) and two new sections: Design at Large and Curio. www.'designmiami.com



Natura naturans



L'éloge de l'heure







Design Miami/Basel



ARTE LOMBARDA

DAI VISCONTI AGLI SFORZA

MILANO AL CENTRO DELL'EUROPA

PALAZZO REALE, <u>12 MARZO - 28 GIUGNO 2015</u>

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scarica l'app

















A

Artemide, via Bergamo 18, Pregnana Milanese (Mi), tel. +39 02.93590254, www.artemide.com

B

Blu Boutique, via Le Botteghe 57, Capri (Na), tel. +39 081.8376827 **Borsalino,** Boutique via Sant'Andrea 5, Milan, www.borsalino. com

Busnelli Gruppo Industriale, via Kennedy 34, Misinto (Mi), tel. +39 02.96320221, www.busnelli.it

C

100% Capri, via Fuorlovado 27/29, Capri (Na), tel. +39 081.8377008, www.100x100capri.it

Cappellini, Cap Design, via Busnelli 5, Meda (MB), tel. +39 031.759111, www.cappellini.it

Cassina, via Busnelli 1, Meda (MB), tel. +39 0362.3721, www. cassina.it

Chanel, www.chanel.com

D

Davide Groppi, via Belizzi 22-20/ A, Piacenza, tel. +390523.571590, www.davidegroppi.com

Decathlon, www.decathlon.it **Driade,** via Padana Inferiore 12, Fossadello di Caorso (Pc), tel. +39 0523.818618, www.driade.com

E

Emu Group, Loc. Schiavo, Marsciano (Pg), tel. +39 075.874021, me.emu.it/

Eres, for information, www. eresparis.com/it

F

Fendi, for information, www.fendi. com

Flos, via A. Faini 2, Bovezzo (Bs), tel. +39 030.24381, www.flos.com

G

Galleria Maurizio Siniscalco, via Carlo Poerio 116, Naples, tel. +39 081.7643333

Gervasoni, viale del Lavoro 88, Pavia di Udine (Ud), tel. +39 0432.656611, www.gervasoni1882.com

Н

H&M, customer service tel. 199.206100, www2.hm.com **Habitat,** for information, www. habitat.eu

Hermès, customer service tel. +39 02.36009750, italy.hermes.com

I

Igor et Abi, Marché aux Puces de Marseille, Marseille (France), www. lesmarseillaises.fr/igor-et-abi

K

Kettal, Aragón, Barcelona (E), www.kettal.com

La Parisienne Boutique, p.zza Umberto I 7, Capri (Na), tel. +39 081.8370283, www. laparisiennecapri.it

La Perla, www.laperla.com Ligne Roset, c.so Magenta 56,

Ligne Hoset, c.so Magenta 56, Milan, tel. +39 02.48514007, www.ligne-roset.it

Livio De Simone, showroom via D. Morelli 17, Naples, tel. +39 081.7643827; sold by La Parisienne, piazza Umberto I, Capri, tel. +39 081.8370283, www. lds-fabrics.com

M

Minotti, via Indipendenza 152, Meda (MB), tel. +39 0362.343499, www.minotti.com

N

Nemo, Lentate sul Seveso (MB), tel. +39 0362.1660500; showroom c.so Monforte 19, Milan, www.nemolighting.com

Norma Kamali, for information, normakamalicollection.com

P

Pauly & C., Compagnia Venezia Murano, tel. +39 041.736843, www.pauly.it

Pedrali, Mornico al Serio (Bg), tel. +39 035.8358810, www.pedrali.it Pellini, via Morigi 9, Milan, tel. +39 02.72010213, www.pellini.it

Petite Friture, for information, www.petitefriture.com

R

Roda, via Tinella 2, Gavirate (Va), tel. +39 0332.7486, www. rodaonline.com

S

Serax, for information, www. serax.com

Swatch Group, via Washington 70, Milan, tel. +39 02.575971, www.swatch.com

T

Tribù, for information, Zutendaal (B), www.tribu.com

IJ

Umberto Pintore, via Egiziaca a Pizzofalcone 92, Naples, tel. +39 081.2405367



Versace, www.versace.com Vitra Collection, distributed by Unifor and Molteni & C, Giussano (MB), freephone no. 800.505191, www.vitra.com

THE DESIGNERS

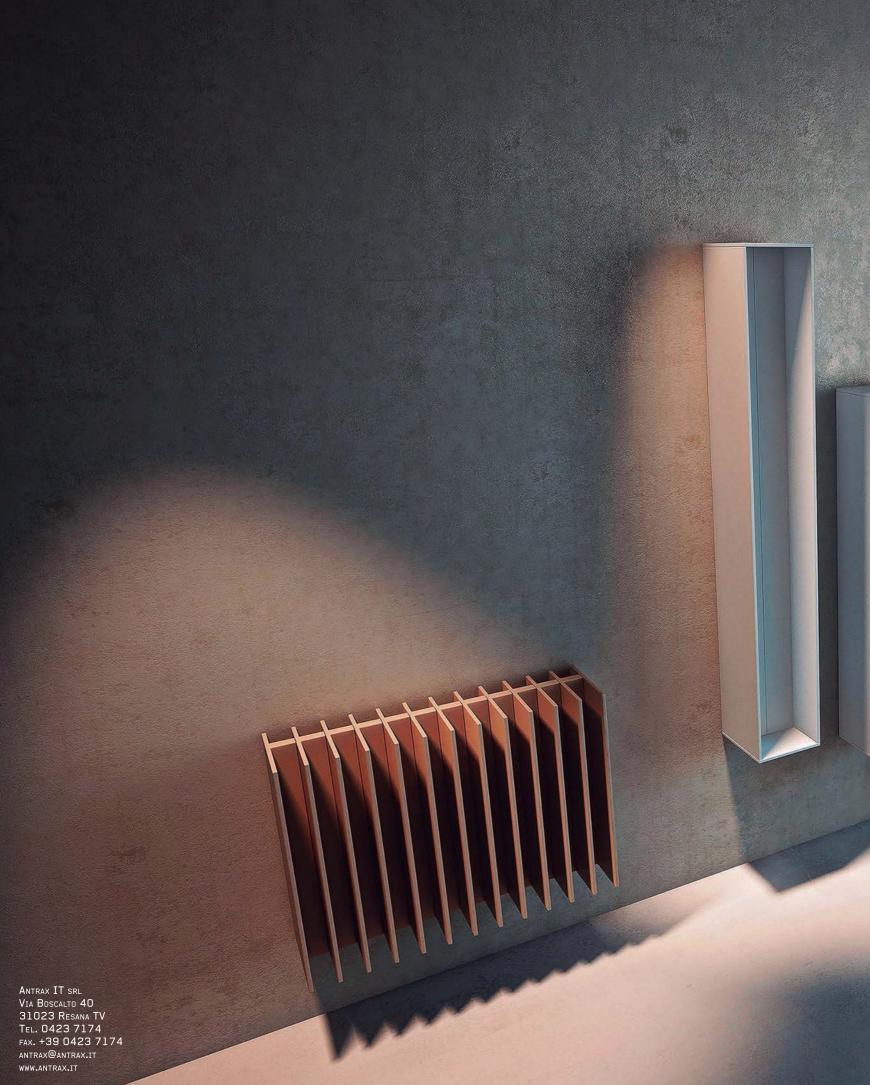
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CLARIFICATIONS

The light blue melamine Squame plate, published on pg. 48 of Elle Decor Italia no. 5, May 2015, is by Mario Luca Giusti - Missoni Home. For information, www.marioluca-aiusti.com









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MILANO AL CENTRO DELL'EUROPA

PALAZZO REALE, <u>12 MARZO - 28 GIUGNO 2015</u>

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